

IN THIS ISSUE: JENNY LIND IN CARICATURE (With Illustrations from the Author's collection)—By LEONIDAS WESTERVELT

MUSICAL COURIER

Weekly Review of the World's Music

Forty-Sixth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 24

NEW YORK, THURSDAY, JUNE 11, 1925

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Christmas Oratorio and B Minor Mass Given at Sessions on May 29 and 30—Soloists Include Mildred Faas, Mabelle Addison, Nicholas Douty and Charles Trowbridge Tittmann

Music lovers—or pilgrims, as they have come to be called—from various parts of the country, as well as prominent people in all walks of life, journeyed from far and near to attend the nineteenth Bach Festival at Bethlehem, Pa., on May 29 and 30. For some years the sessions have been held in the Packer Memorial Church of Lehigh University, and each has been presided over by Dr. J. Fred Wolle. In fact, Dr. Wolle might be called the mainstay of the Bach Festival, for it was he who organized the choir twenty-seven years ago and he has been its only leader. With the exception of six years, from 1906 to 1911, when Dr. Wolle was head of the department of music in the University of California, and last year when he was ill, festivals have been held in Bethlehem, usually on the last Friday and Saturday of May.

The festival partakes of the character of a religious rite, in which, through music, the soul is elevated above earthly cares, and those who make the pilgrimage are inspired and filled with reverence. It is interesting to note that it is The Bach Choir and, true to name, devotes all of its time to that composer's music. It has a membership of 250, and each year rehearsals are held weekly from the beginning of October to the end of May.

THE CHRISTMAS ORATORIO

The Christmas Oratorio was given at the two sessions on Friday, May 29, and during the afternoon there was a severe thunder and lightning storm which caused the lights in the church to go out for some time. This occurred, however, during an intermission so that the continuity of the work was not marred.

Nine years had elapsed since the choir had sung the oratorio. It was rehearsed for last year, but owing to Dr. Wolle's illness the festival was postponed at the last moment.

The Christmas Oratorio was composed by Bach in 1734 for church services during the Christmas holidays, which at that time extended over a period of six days. The oratorio therefore consists of six separate parts which were sung on different days and lasted about one half hour each.

Prior to the hours of the festival the Moravian Trombone Choir played chorales from the tower of the Church, and as usual the campus was crowded for this music, which is looked upon as an important part of the festival. Following the music by the Moravians the choir began the Christmas Oratorio with a tremendous outburst of jubilation, this being a particularly inspired piece of the work.

If such a thing is possible the choir was in better voice than ever this year, singing with an even greater understanding of the Bach music. Dr. Wolle literally has devoted himself to the interpretation of Bach, and as he loves his task he inspired his choir to give of their best and to sing with confidence and spontaneity. Magnificent pianissimi and fortissimi were noted. There was a great volume of tone and the shading was well nigh perfect. The oratorio contains expressions of joy, humility, devotion, tranquillity, etc., all of which were projected by the Choir under Dr. Wolle's direction in no unmistakable terms.

SOLOISTS SELECTED FROM CHOIR

For this year's rendition Dr. Wolle chose members of the choir to sing the solos. Of these, Hilda Neff and Harry M. Shoeny deserve special mention. Miss Neff, of Allentown, sang with a style which many professionals might envy. Mr. Shoeny entered wholeheartedly into the devotional spirit of the music, and displayed a well placed tenor voice of fine quality which he used with intelligence. Other soloists selected from the choir who acquitted themselves creditably considering the difficulty of the music were Ernestine Hohl Eberhard, A. Rachel Heisler and Bertha Mae Starner, sopranos; Walter T. Mitchell and Charles R. Hagey, tenors; C. Earl Nonnemacher, Arthur V. Ward and Howard J. Wiegner, basses.

THE ORCHESTRA

The least said about the performance of the orchestra the better. It was made up of members of the Philadelphia Orchestra, and apparently there were a few individual players who were not entirely in accord with Dr. Wolle and the chorus, and especially were they unsympathetic in their accompaniment of the local soloists. There appeared to be a lack of that worshipful attitude which for so long has been associated with the Bach Choir and all those who take part in these festivals.

THE MASS IN B MINOR

The B minor Mass was sung at the two sessions on Memorial Day, May 30, when both the performances and

the weather were ideal, the clouds of Friday having entirely disappeared.

It was the Bach Choir which gave this Mass its first performance in America. It undoubtedly is one of the greatest musical works ever penned by man, and because of the masterful manner in which it has been given by the choir this organization has become famous throughout this country and also abroad. As the choir sang the Mass on this occasion

the 1 o'clock session the Kyrie and Gloria were sung and at the 4 o'clock session the Mass was heard from the Credo

(Continued on page 9)

PHILADELPHIA HEARS FIRST COMPLETE JAZZ SYMPHONY

Eric Delamarter's Organ Concerto Also Given, First Time Locally, With Composer Conducting and Palmer Christian at the Organ—Other Well Known Orchestra Leaders Participate in Program

It was not ideal concert weather that was dealt out for the Popular Symphony Concert offered by John Wanamaker's, Philadelphia, on Friday evening, June 5. Notwithstanding, a great audience turned out to listen to the program which was framed around the first complete jazz symphony ever written—an audience that sat and fanned and sweltered all in among and around the counters and show cases on the main floor and the first balcony. The Grand Court of the Wanamaker Store, with its huge open space reaching up through four or five stories, is an imposing architectural feature, but acoustically, it is far from ideal. The audience on the main floor hears the music coming from forty feet or more over its head, while that in the balcony, on a level with the orchestra, but distributed around three sides of an empty square, on the fourth of which the great organ and the orchestra platform are situated, hears a multitude of echoes. Under the circumstances it was hard to judge fairly of the new works presented. Without question, though, the best one from a musical standpoint was the only one which was not in tune with the rest of the program, and played, doubtless, merely because the composer could conduct and because it was something to show off the Wanamaker grand organ.

Reference is made to the organ concerto by Eric Delamarter, the Chicago musician and organist and assistant conductor of the Chicago Symphony Orchestra. It was the first hearing of the concerto in Philadelphia, though it had already been played in Chicago with Mr. Delamarter at the organ and Frederick Stock conducting the Chicago Symphony Orchestra. The concerto is short, concise and thoroughly effective. Mr. Delamarter has found some themes that are worth while for his musical material, and he handled them with a thorough knowledge both of the organ and orchestra, what they can do in combination and what they can not do in combination. The result was a clear, attractive work, very frequently antiphonal in character, something that adds distinctly to its interest since it enables both orchestra and organ to stand out and not to blare and blow as they too frequently do when mingled in forte passages. The last movement, on a theme in Gregorian style originally announced by the organ and then varied by that instrument with interludes by the orchestra, is particularly brilliant. Palmer Christian, organist of the University of Michigan, Ann Arbor, gave an excellent performance of the solo part, and the composer conducted the orchestra of eighty-five men, a large proportion of whom were members of the Philadelphia Orchestra.

DELAMARTER'S WHITMAN SYMPHONY

The concert began with another composition by Mr. Delamarter, a Symphony. After Walt Whitman. The movements were titled as follows with Whitman quotations: "I Sound My Barbaric Yawp;" "O, Glistening, Perfumed South;" "Rohust, Friendly, Singing With Open Mouths." To speak frankly, the think did not quite "come off" as the saying goes. The first movement was founded on two tunes that have been so long dead it was a shame to resurrect them, Grizzly Bear, and The Honeysuckle and the Bee—the latter

(Continued on page 25)

for the nineteenth time at these festivals the singers rendered it with authority. There is a sincerity about the singing of the choir that is very noticeable and highly commendable. At

CHICAGO NORTH SHORE MUSIC FESTIVAL A FINANCIAL AS WELL AS ARTISTIC SUCCESS

Concluding Concerts Prove as Delightful as Preceding Ones—A Legend of St. Francis of Assisi, by Herman H. Wetzel, Awarded the \$1,000 Prize—Florence Austral, Heard for First Time Here, Wins Brilliant Success—Percy Grainger Given Ovation After Liszt's Hungarian Fantasia—Martha Presented at Young People's Matinee

CHICAGO.—The orchestral composition contest took place on Friday evening, May 29, the Chicago Symphony Orchestra, under Stock, playing the five compositions, from which one was to be chosen winner by the judges—Percy Grainger, Richard Hageman and Charles Martin Loefler—whose task was a most difficult one. None of the works entered on this program—not even the one that was returned the winner, *A Legend of St. Francis of Assisi*, by Herman H. Wetzel—deserved the award. The judges probably thought that the prize had to be given and they believed Wetzel's composition the best.

The Legend of St. Francis of Assisi is a very commonplace number, reminiscent of many lyric dramas of Richard Wagner, Richard Strauss, and other composers who have made names for themselves in the musical world. Wetzel conducted opera for many years in Cologne and his memory undoubtedly helped him to win the \$1,000 prize.

A symphonic poem, *The Isle of Enchantment*, was the first number played, and it did not make a very strong impression. Then came *A Legend of St. Francis*, and this was followed by a Set of Four, which, it was whispered, was

(Continued on page 30)



Photo by Garo

FELIX FOX,

concert pianist. A disciple of Isidor Philipp, the celebrated teacher of Paris, Mr. Fox has won the admiration of critics and of musical cognoscenti generally by reason of his uncommon gifts—technical, musical, interpretative. The versatility of this artist is indicated by his successes as soloist with the Boston, New York and Philadelphia symphony orchestras, as recitalist in many cities, and in chamber music concerts with the Fox-Burgin-Bedetti Trio and other ensemble organizations. Mr. Fox will open his season next fall in New York with a recital at Aeolian Hall.

JENNY LIND IN CARICATURE

By LEONIDAS WESTERVELT

(Illustrations from the Author's Collection)

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ARTHUR BARTLETT MAURICE and Frederick Faber Cooper, in their History of the Nineteenth Century in Caricature, remark that "one of the rarest products of the human mind is a joke so good that it remains good when the occasion that gave rise to it is past;" and James Parton, in the preface to his interesting book, Carica-

paper, published in September, 1850, we chanced on one very much like it, perhaps inspired by it. Here Jenny is depicted as the Nightingale, daintily perched on the edge of her nest, carefully guarding a goodly sum in gold and bank notes, received from admiring Yankees (see Figure 1).

But the earliest comic drawing in the collection is a clever pencil sketch, full of life and character, dashed off by some unknown artist in Germany, about 1846. The prima donna, decked out in gala cap and apron, as Adina, in Donizetti's *L'Elisir D'Amore*, sallies forth to meet her sweetheart, Nemorino (Figure 2).

The Nightingale's visit to England in 1847, was loudly heralded. Germany had gone mad over her, and, in Vienna, enthusiastic students unharnessed the horses from her carriage, and in triumph drew her through the streets. So, quite naturally, London was on tiptoe for a glimpse of her. At that time *Punch* (the London *Charivari*), launched in 1841, was firmly established as the most popular periodical of wit and satire. Moreover, thus far caricatures and cartoons had been chiefly confined to the shop window of the print seller; in magazines, they were scarcely ever met with. But *Punch*, quick to realize the enormous appeal of this particular type of humor, rescued the satirical drawing from semi-oblivion and brought it into the limelight of popularity.

Naturally such a celebrity as Jenny Lind was a fair mark for the nimble pens of *Punch*'s staff; so, in an issue dated April, 1847, we see *Punch* Presenting Jenny Lind With the Sovereignty of the Stage (Figure 3), suggested by Mr. Duce's Neptune Presenting Britannia With the Sovereignty of the Sea. Jenny, with bashful mien and protesting hand, stands before the footlights, about to be crowned by Mr. Punch. The British lion, with an approving smile, fawns at her feet; in the background, Queen Victoria and Prince Albert are distinctly "out of it," in the foreground, an applauding audience, very much "in it," keeps the scene animated.

The well known Bunn-Lumley controversy also seems to have caught Mr. Punch's fancy. Jenny, as early as 1844, unwisely had signed a contract with Alfred Bunn to appear in London at Drury Lane Theater, of which he was lessee and manager. This contract she was unable to fulfill, owing to an illness; when, three years later, she did appear at Mr. Lumley's (Her Majesty's), Mr. Bunn started a vexatious litigation, in the course of which the young prima donna was obliged to forfeit over twelve thousand dollars.

In *Punch* for February 13, 1847, we discover The Poet Bunn to Jenny Lind (Figure 4), in which the outraged manager, in the amusing role of "poet," reproachfully lectures Jenny for turning a cold shoulder to his claims. Below, in quaint silhouette, we see the singer being escorted to Her Majesty's Theater by an armed guard, lest the inflamed Mr. Bunn should swoop down and attempt to carry off his coveted quarry. Another jesting reference to this famous managerial controversy is cited in a book by Sven Dorph, Jenny Lind's Swedish biographer. It seems that the prima donna is alleged to have remarked that she would not sing in Mr. Bunn's Drury Lane because performing animals had been shown there. The authenticity of this anecdote is doubtful, but, in all events, it inspired some punster of the day to compose the following amusing bit of doggerel:

JENNY LINDEN

On Lind when Drury's sun was low,
And bootless was the wild beast's show.
The lesser counted for a flow
Of "rhino" to the treasury.

But Jenny Lind, whose waken'd sight
Saw Drury in a proper light,
Refused, for any sum per night,
To sing at "the menagerie."

THE POET BUNN TO JENNY LIND.

Why wilt thou not in Drury Lane
Let thy first notes be heard?
Impatient England waits thy strain,
My nightingale, my bird?
Are all the contracts thou hast made
False—bollow as the wind?
Tis madness to be thus betrayed,
My faithless JENNY LIND.

The hollow drum may wear a mask
Of parchment, pale and thin,
But is there not, I fain would ask,
A deep-ton'd voice within?
So thou mayst smother for awhile
The anguish of thy mind,
But there'll be groans beneath thy smile,
My faithless JENNY LIND.

Thy talents I would fain requite,
Though LUMLEY gives thee more;
They say thy salary is, per night,
One six six, thirteen four.
The Haymarket may hear thy strain,
But, discord to thy mind,
Whispers will come, from Drury Lane,
Of faithless JENNY LIND.

JENNY LIND AS SHE WILL APPEAR PROCEDED TO HER MAJESTY'S THEATRE.



THE POET BUNN'S NEXT OPERA.

This manager of Drury Lane has been so pleased with the heterogeneous of his new quadrupedal company, that he has it in contemplation to write an entirely new grand dramatic lyric, for the purpose of introducing the studio brutes in a manner worthy of their gross abilities. The prima donna (Lind) has been engaged to complain, by grants and grace, of this ungrateful conduct on the part of the manager, and she has declared, as emphatically as a florist of her trade can express, that she will no longer walk on in a procession like a mere supernumerary, with the *Fauna* or *Phasian* on her back; and she hints that she will not be other than, not only her engagements, but the individual she is made to carry, far as to determine that she will no longer be than put upon.

The splendid old *Camel*, who, from her being continually in full harness, goes by the name of *Camel*, has also had many a racy dramatic point of view, and indeed it is clearly an accent of disapprobation of this kind, that the engagement of the brutal troupe was so easily made to terminate. The spirited lasses have therefore made up their minds to do the best they can, and, as the manager of the Mammoth Establishment, should be away the destined of old Drury next season. We have seen—in our mind's eye—sketch of the progressions which we have much pleasure in furnishing. The above specimen will furnish some idea of the materials of which the anticipated Opera will be composed. There will be a grand quintette, introducing two Camels, an Elephant, a Cossaway, and a Horse, with a serpent obligato, all of which has never been sung in any opera, in any theatre, in any country in the world.

Oh, whatever should I really treat
The delinquent human beauty?
For me, I am in every case,
What you like to depict!

[The Elephant dances and cavorts as before, during the symphony and coda.]

White these dons never off their
Like traps on river shores;
Where these act dead, there will there sleep;
You, there are all my own!

[The Elephant dances and cavorts as before, during the symphony and coda.]

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success (Figure 9). The singer's eyes, nose and mouth are represented by musical symbols; her arms are raised in enthusiastic greeting; from above, two horns of plenty yield her a shower of golden sovereigns; while, from below, the appreciative public, whose applauding hands are



7. justly conspicuous, hurl at her nosegays and laurel wreaths in profusion.

BARNUM AND JENNY LIND

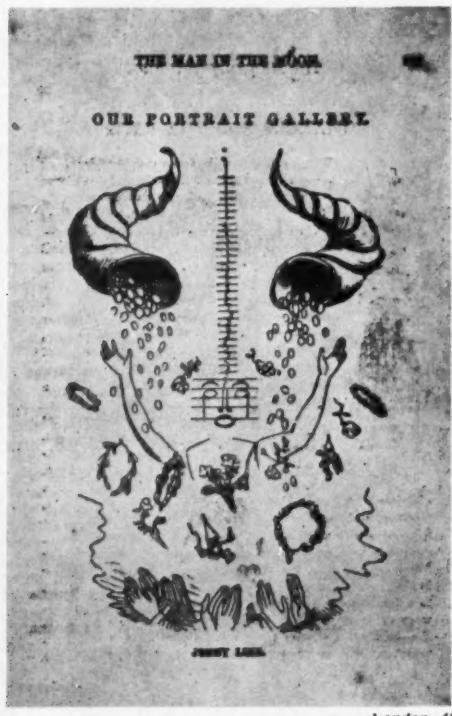
The coming of Jenny Lind to the United States in August, 1850, under the management of P. T. Barnum, is as familiar to everyone as is the fact that this doughty showman risked every penny he owned, besides going into



8. Y EVILKIN HIS EXCITEMENTS ON THE APPEARANCE OF MISS LIND.

Punch, 1849

debt for a considerable amount, on the musical reputation of a songstress he never had even seen. On Wednesday, August 21, Jenny Lind, accompanied by Messrs. Benedict and Bellitti, respectively her director and the assisting baritone, sailed from Liverpool for New York on the steamship Atlantic. Naturally Mr. Barnum must have



been rather worried while his song bird was at the mercy of wind and wave. In a factious brochure of the period, entitled Autobiography of Petite Bunkum (P. T. Barnum), the Yankee Showman, we see that impresario jauntily perched at the mast-head of a sailing craft, with huge binoculars sweeping the horizon for a glimpse of the Nightingale's long expected vessel (Figure 10). On the

MUSICAL COURIER

following page, we come across Jenny, standing by the rail of the good ship Atlantic, quite as eager for a first peep at her new manager.

The veritable sensation Jenny Lind created in New York from the very first even exceeded her European successes. In his interesting autobiography, Barnum says of the prima donna: "Her rooms were thronged by visitors, including the magnates of the land in both Church and State. The carriages of the wealthiest citizens could be seen in front of her hotel at nearly all hours of the day, and it was with some difficulty that I prevented the 'fashionables' from monopolizing her altogether, and thus, as I believed, sadly marring my interests by cutting her



9. Bookman, while at sea in search of the Nightingale, keeps a bright look out from the mast-head.

10. FROM THE AUTOBIOGRAPHY OF PETITE BUNKUM (P. T. BARNUM), the Yankee Showman (New York).

off from the warm sympathy she had awakened among the masses."

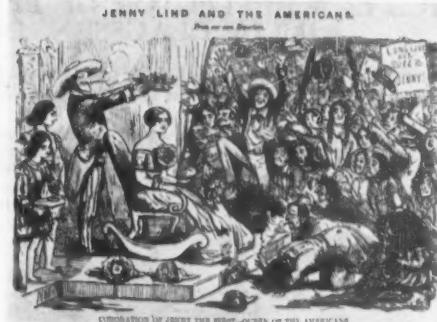
Before her arrival, the showman had offered \$200 for a prize ode, Greeting to America, to be sung by Jenny Lind at her first concert. Hundreds of poems were submitted from all parts of the United States and Canada; finally, an appointed committee awarded the prize to Bayard Taylor, at that time on the staff of the New York Tribune. Naturally this selection excited envy and disappointment in the hearts of many of the unsuccessful poets and inspired the composition of some witty parodies, published in pamphlet form: Barnum's Parnassus; being Confidential Disclosures of the Prize Committee on the Jenny Lind song, Respectfully dedicated to the American Eagle. This pamphlet, published anonymously, is by William Allen Butler, famous for his satire, Nothing to Wear, and ran into three editions.

QUEEN JENNY

Of course, the Nightingale's success in the United States was watched with the greatest of interest by her friends (and enemies) across the sea. Punch, always her champion, must have felt very elated; he gives us Coronation of Jenny the First, Queen of the Americans (Figure 11); then, as an added touch of sincerity, he adds From our own Reporters. In the accompanying droll picture, Jenny Lind, on a dais, is seated in a huge rocking chair. Uncle Sam, wearing a cowboy hat and puffing a long cheroot, is depicted in the act of placing a floral crown on the fair prima donna's head, while on all sides the American public, rather rough and uncouth looking, vehemently acclaim their approval.

DID NOT LIKE FRANCE

Jenny Lind never sang publicly in France. She did not like the French, and presumably, true to their sensitive natures, they represented her feeling toward them. As M. R. Werner, in his book on Barnum, points out: "When invited to sing at the Paris Opera, she (Jenny Lind) wrote the director: 'For the more I think of it, the more I am persuaded that I am not suited for Paris, nor Paris for me.' She was quite right. It is very unlikely that Paris would ever have become wildly enthusiastic . . . and it would have been impossible for Jenny Lind to be happy in a city where the senses were of more



11. JENNY LIND AND THE AMERICANS. From our own Reporters.

Punch, 1850

interest than the pleasures of the religieuse, to which she was so passionately addicted."

So, when we turn to a Parisienne Comic Journal of 1850, we are not surprised to run across a set of caricatures inspired by the prima donna's successful American tour (Figure 12). Though, perhaps, spiced with a pinch of jealousy, they are in thought as well as in execution undeniably clever. In the first is shown the French artist's idea of a rich and pompous American on his way to the theatre, or hall, where Jenny Lind is singing; behind him trudges a regiment of his slaves, groaning beneath the weight of bags upon bags of currency, to be used—we gather—to pay for one ticket of admission. The gentelman depicted in No. 2 is still more prodigal in his desire to hear the songstress; we see him selling his house and his wife to gain enough funds for this laudable purpose. In No. 3 we are shown "the position of the Americans during the entire time of the concert!"

SEATS SOLD AT AUCTION

The last caricature in the collection relates to Jenny Lind's first Boston concert, held in the old Tremont Temple, September 28, 1850. In disposing of the tickets for this important event Mr. Barnum followed a plan that had worked admirably at the time of the Castle Garden concerts in New York. All the seats were put up at auction, going unreservedly to the highest bidders; the final result of this sale amounted to nearly \$20,000, a huge sum in those days. The first ticket was knocked down to Ossian F. Dodge, a minor vocalist, for \$625; this far



10. The Nightingale keeps a bright look out at Boston.



13. FROM THE JENNY LIND MANIA IN BOSTON, a sequel to Barnum's Parnassus, by Asmodæus (Thaddeus W. Meigham), Boston, 1850.

outstripped a similar advertising stroke of Genin, the hatter, who, in New York, paid \$225 for the choice of seats at the first Castle Garden concert. Thomas Ryan, in his recollections, admits he paid \$15 apiece for "three good seats," and when the songstress gave her final Boston concert, in the hall of the recently completed Fitchburg Depot, one thousand people paid a dollar each for standing room.

Naturally this feverish competition to hear the Nightingale excited the business acumen and inborn avarice of the ticket speculator; it is interesting to note, by the way, that the speculator is believed to have first come into existence during the Jenny Lind concerts in New York. In a little, sarcastically witty tract, bearing the elongated

(Continued on page 42)



Suggested by Mr. Dyce's—"NEDIE PRESENTING BRITANIA WITH THE SOVEREIGNTY OF THE SEA."

In way of jests matrimonial,
Did not Nedie Judy stand,
As the president testimonial,
I had offered them my hand!

Take this crown that Nedie presents thee,
For the reigns of Queens of Song;
And, if nothing else prevents thee,
Soon return, and longer long.

Punch, 1847

VOICE IS A REFLECTOR OF PERSONALITY, DECLARES JULIA CLAUSSEN, OPERATIC AND CONCERT ARTIST

Tells of Past Season's Activities and Plans for Summer—Says Real Artist Is Never Self-Satisfied—Believes Sincerity Is Most Important Asset—Made Court Singer in Sweden

There is a large public which is prone to think that the artist, particularly the operatic artist, leads a very easy and leisurely life; that all one does is sing in the opera for a few months (and, having gained the position of a star in the operatic firmament, naturally there is



Bain News Service photo

JULIA CLAUSSEN,
mezzo-soprano, photographed on the steamship *Drottningholm*.

no more work and study!), then go to the mountains or to Europe for the summer. But how different are the real facts! With the rapid development within the past few years of the summer master class idea all over the country, it means a busy season all the year round for those connected with teaching. Take some one then who

teaches for the summer, who also does operatic and concert work (and that means constant work in preparation), and the chances are that one will find here a musician who knows how to value time. Such a one is Julia Claussen, whose beautiful voice and personality and dramatic ability have delighted thousands at the Metropolitan Opera House as well as in other opera houses and on the concert stage, both here and in Europe.

The writer listened with interest to the account of her past season's musical activities, varied in kind and locality. Last July Mme. Claussen went to Europe, remaining there until December.

CONCERTS AND OPERA IN EUROPE

"I had many concerts in Christiania and other cities in Norway. Then in Finland I sang in both opera and concert in Helsinki and in concerts in Åbo and other cities. I found it very interesting in Finland. The people there are very musical and very demonstrative. I was quite moved, too, by the enthusiasm and appreciation shown me in Stockholm, Sweden, where I sang Orfeo, Carmen, Ortrud, Amneris and other roles, besides concerts. I consider it one of the greatest honors that has fallen me when I was made a Court Singer by the King of Sweden. Leaving these countries I went south to Berlin and Paris. There, as you know, they were having a great deal of trouble with their opera companies, and I did not stay long. I returned to the States about Christmas time."

CONCERTS, OPERA AND SPRING FESTIVALS HERE

"And since Christmas time what have you been doing?" "I have been on tour most of the time. I sang the role of Delilah in Samson and Delilah in Philadelphia, and I gave a good many concerts up through Minnesota which I enjoyed immensely."

The writer recalled the splendid criticisms following Mme. Claussen's Philadelphia appearance, particularly that of the Philadelphia Bulletin, which stated that "Julia Claussen was the outstanding figure of the performance" and continued in terms of highest praise.

"Then I was engaged to sing with the Metropolitan Opera Company in Atlanta and in Cleveland the latter part of April and the first part of May."

The writer, since talking with Mme. Claussen, had heard and read of the exceptionally fine impression she made in these cities, as Ortrud in Lohengrin (in Atlanta) and Amneris in Aida (Cleveland).

"You will have a week or so between these engagements to rest, won't you?"

"Yes," replied Mme. Claussen, "but I will be singing in two festivals, in Manhattan, Kans., and in Pittsburgh."

"Well, when all that is over you surely will be glad to have your summer for a rest, won't you, Mme. Claussen? Where do you plan to spend your vacation?"

A SUMMER OF WORK AND PLAY IN CALIFORNIA

"Oh, this summer I shall be in California and intend to combine work and pleasure. I am one of the faculty of the Master School of Musical Arts of California, of which Lazar S. Samoiloff is director. I am teaching voice in San Francisco six weeks, June 1 to July 11, and in Los Angeles for six weeks, July 13 to August 22. It is a fine climate in which to work and play and I hope to accomplish much and enjoy the summer."

"Mr. Samoiloff is a splendid man with whom to work. He has such a happy personality and is such a true artist. I have worked under his vocal guidance for several seasons and find he is very quick to detect the slightest defects in the voice and corrects them immediately."

This, coming from an artist of Mme. Claussen's caliber and standing, was indeed a tribute to Mr. Samoiloff.

"Isn't it too bad," the writer remarked, "that one finds so many young students who are eager to 'finish' their studies and who look forward to some day when they will be, like yourself, a great Metropolitan artist, and will no longer need to work and study, but just to sing?"

AN ARTIST NEVER "FINISHES" STUDYING

"Ah, yes, but they will never be great artists, unless they change their attitude," declared Mme. Claussen, with conviction.

"The real artist never ceases to study. It is disastrous when a singer reaches the stage where he or she is perfectly self-satisfied and thinks he can be exempt from all further study, for someone who thinks differently will surely climb ahead of him. It is a good thing to be confident of oneself, but one should always be willing to learn from others. Even the greatest singers have to be careful, for little faults are bound to creep in unawares now and then and it sometimes takes the keen ear and observation of someone else who is watching intelligently to detect them."

"Of course there always are things one can study by oneself, too. One must constantly work on opera roles to keep them alive and interesting. Sometimes little things are found here and there which can be improved, and it is interesting to work out different interpretations. Though there are certain traditions to be observed, there is no cut and dried method of interpreting any role. And as for the concert artist, one must always be working up new things for his programs. I am now working on a most interesting program for my New York recital next season."

"Which do you prefer, Mme. Claussen, opera or concert?"

CONCERT VERSUS OPERA

"Well, there are things I like about both. In concert more is demanded of the artist in some ways, for he has to rely upon his vocal skill and interpretations without the aid of scenery, costume and dramatic gestures. He must strive for the perfection of his art to reach the ear, mind and heart of his hearers, eliminating the strong point of visual appeal. Instead of being both aural and visual it is almost entirely visual. On the other hand, the double strain of singing and acting in opera is often a great one, particularly as in one instance of my own which I recall when I had to sing Brünnhilde in Die Walküre here in New York one night and Carmen in Philadelphia the next. It is not exactly a simple matter to readjust oneself to such opposites in so short a time. But it sometimes happens that an opera singer must portray two diametrically different roles within twenty-four hours."

SINCERITY OF ARTIST IMPORTANT

"But the extent of such a strain depends largely on how seriously the artist takes his role, or rather how deeply he feels it, does it not?" we asked. "There are those, you know, who claim that, so long as they can convey their ideas to the audience and arouse in their hearers the emotions which they are expressing, by studied means such as effective tone, gesture and expression, it is not necessary actually to experience all those emotions themselves."

"I do not believe," countered Mme. Claussen, "that an artist can deeply affect an audience without assuming the emotions he is trying to express. He must live in the role he is interpreting, otherwise the effects fall short of those which really move and thrill people. Above all, an artist must be sincere."

VOICE A REFLECTOR OF PERSONALITY

"The voice," she continued, "is affected by one's mental condition. One cannot be discouraged and depressed or tired out and sing well. I feel certain, too, that a person's characteristics are reflected in his or her tone quality. I believe a person who is cold, selfish, arrogant and mean, though he may sing admirably in some ways, reveals all that in his voice, while one possessing the opposite characteristics of warmth, sympathy, unselfishness and nobility likewise reflects those. The voice is a great reflector of personality."

As we took our leave of Mme. Claussen, we felt that even had we doubted her last statement (which was not the case), her own example would prove the truth of it. Her colorful and lovely voice and beautiful art are true expressions of her charming personality.

Arden at Press Agents' Benefit

Cecil Arden was the only member of the Metropolitan Opera Company to appear at the Press Agents of America's benefit on May 24 at the Liberty Theater.

"As a ballad singer, in diction, subtlety of interpretation, both musically and by means of facial expression, Mr. Gunster is unsurpassed."—Atlanta Journal.

Frederick Gunster.
TENOR

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FOREIGN NEWS IN BRIEF

BUSONI'S FAUST AROUSES PRESS ENTHUSIASM

DRESDEN.—Busoni's posthumous opera, *Doctor Faust*, which had its first production here on May 21, had a surprisingly fine reception at the hands of the critics. Some of them consider it the "choicest thing created since Wagner," others look upon it as a new type of art work. Many music lovers and critics from all over Europe came to hear the première. The performance under Fritz Busch was a most brilliant one. Philip Jarnach, Busoni's musical executor, is responsible for the portions left unfinished by his master. A full account will follow in an early forthcoming issue of the MUSICAL COURIER. I.

BRUNO WALTER GOES TO CHARLOTTENBURG

BERLIN.—Bruno Walter has been appointed musical director of the reorganized Municipal Opera House (Deutsches Opernhaus) at a reported salary of 100,000 Marks (\$25,000) a year, which is probably unprecedented for such posts in Germany. It is understood that he has a contractual leave of absence of four months every year, which will allow him to fill guest engagements at Covent Garden and elsewhere, though America is probably out of the question. The new general manager of the opera house is Heinz Tietjen, formerly of the Breslau Opera, who has many first performances, especially of Russian operas, to his credit. Tietjen has had practical experience as stage manager and as conductor, having

been a pupil of Artur Nikisch. The affairs of the opera house will be controlled by a board nominated by the municipal parliament. L.

NEXT INTERNATIONAL FESTIVAL PROBABLY AT ZURICH.

PRAGUE.—At the informal meeting of delegates held at Prague during the festival, the Swiss delegate, Dr. Volkmar Andreae, extended the official invitation of his section to hold the next festival at Zurich, June 14-20, 1926. As the American invitation to hold the festival at Cincinnati has been withdrawn, the meeting provisionally accepted the Swiss proposal, subject to the approval of the annual conference to be held in Venice. It is proposed to combine the orchestral and chamber festivals into one event, consisting of one or two orchestral and three chamber concerts. As a chorus would also, for the first time, be available, it is likely that Kodaly's *Psalmus Hungaricus* and Honegger's King David, already accepted in principle by the jury last year, would be performed. The artists for this year's chamber music festival at Venice are all selected, with the exception of those to perform the American works no instructions being received from America thus far.

P. B.

ROBERT RINGLING ENGAGED BY MUNICH OPERA

MUNICH.—Another American singer has been engaged at the Munich opera. Robert Ringling, baritone, a former member of the San Carlo Opera Company, has just signed a contract for a year beginning next September

for leading baritone roles. Richard Strauss, who happened to be present at Ringling's audition, described his voice as "of unusual beautiful quality." A. N.

NEW CONDUCTOR FOR MUNICH

MUNICH.—A successor for Robert Heger, conductor of the Munich Opera, who is going to Vienna, has been found in Karl Elmendorff, of Aachen. Elmendorff's temperamental manner strongly reminds one of the late Otto Hess, one of the greatest Wagner conductors Munich has had. The new conductor made his debut in *Götterdämmerung* and met with unanimous praise from public and press. A. N.

SCORE ONE FOR EARLY WAGNER

HAMBURG.—Richard Wagner's early opera, *Das Liebesverbot*, which was revived at the Stadttheater here, has already reached its twenty-fifth performance, and continues to be successful. The opera will next be produced at Magdeburg. E. W.

MARY GARDEN SINGS IN BENEFIT PERFORMANCE

PARIS.—Mary Garden repeated her triumph in *L'Amore dei Tre Re* at a benefit performance for the War Blind of the Phare de France on May 24 at the Gaîté-Lyrique. The committee which arranged the fête in conjunction with the Italian-

American-French Grand Opera Company included Mrs. Cooper Hewitt, president; Mrs. Berry Wall, Countess de Durfort, Countess de Rode, Mrs. John Ridgely Carter and Countess Costantini. N. D. B.

RICHARD CROOKS FOR PALM BEACH, VIA LONDON

LONDON.—At the end of his very successful first recital here, which earned him golden opinions of the press, he was immediately engaged by Joseph Ritter, who happened to be in the audience, for his famous Palm Beach musicales. The "deal" was closed then and there by Mr. Crooks' manager, Fitzhugh Haensel. C. S.

SIR HENRY WOOD IN GERMANY

WIESBADEN.—On the invitation of the State Orchestra, Sir Henry Wood, British conductor, conducted a concert consisting entirely of British music, ranging from Purcell to Delius and Holst, and was received with great enthusiasm. R. P.

GIANNINI TO MAKE OPERA DEBUT IN BERLIN.

BERLIN.—After her unprecedented success in concert here, Dusolina Giannini, Italo-American soprano, was engaged by the Staatsoper to sing some guest performances in the autumn. Among the roles proposed for her are Santuzza and Aida.

Cecil Arden Booking Now

In conjunction with her engagement to appear with the University of Fine Arts Society in San Francisco next season, Cecil Arden, of the Metropolitan Opera, has also been engaged to sing in Long Beach under the direction of Katheryn Coffield. Miss Arden has also been engaged to sing in Las Vegas, New Mexico, next season.

Münz Not to Return Until January

Mieczyslaw Münz, Polish pianist, will not return to America next season until about the first of January. In the fall he is booked for tours of Spain and Sweden.

BETHLEHEM BACH FESTIVAL

(Continued from page 5)

to the end. The rendition of this famous work by the Bach choir is well worth traveling many miles to hear.

EXCELLENT SOLOISTS FOR THE MASS

Dr. Wolle chose as soloists for the Mass four artists who are especially well known for their authoritative interpretation of Bach music. First there was Nicholas Douty, tenor, who has sung at every one of the Bethlehem Bach Festivals, and so successful has he been that he frequently is sought after as a coach for Bach music. Mr. Douty's voice is of large volume, he enunciates clearly, and sings with style. To Mabelle Addison the difficult contralto solo parts were entrusted again this year, and her artistic singing was ample proof that the choice has always been a wise one. This was the sixth time Miss Addison had appeared at these festivals, and undoubtedly her sterling musicianship has won for her many friends—lovers of Bach. She has made a special study of that composer's music, and in addition to bringing to her interpretations a rich contralto voice, well under control, she sings with dignity and in true classical style. Her rendition of the *Agnus Dei* was a fine piece of artistry.

Mildred Faas was the soprano soloist, and she also is experienced in the rendition of Bach. She was in good voice and sang the music which fell to her with the proper devotional spirit. Charles Trowbridge Tittmann was the bass selected for the Mass, and as he has sung at these festivals every year since 1916 he is one of the most popular of the solo forces. His is a voice of wide range with dramatic possibilities. It also is of fine quality and well trained.

With the exception of the incident noted in the Christmas Oratorio, the members of the Philadelphia Orchestra furnished excellent accompaniments for the choir. A word of praise also should be given to T. Edgar Shields, the organist

NOTES

On Saturday afternoon a meeting of the guarantors of the Bach Choir Association was held, at which time a board of twenty-five managers was chosen. At Charles M. Schwab's request he was released of the presidency of the association, owing to the fact that he is frequently called away from Bethlehem and therefore cannot devote the time to the association which he believes to be necessary. Ruth M. Linderman will succeed Mr. Schwab as president. Also of importance at this meeting was the fact that Dr. Wolle received a substantial increase in salary, a well deserved reward in view of the indefatigable manner in which he has worked in the interests of the choir.

During the festival a special issue of the Bethlehem Globe was published devoted to the historical, educational, religious, musical and material advancement of Bethlehem, since it was founded in 1841 to the present year, 1925.

Reporters from various parts of the country attended the Festival in order to review the performances for their publications. There also were many people from the South and East who were on their way to attend the National Federation of Music Club's Biennial in Portland, Ore.



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"It is hard to believe that there is such music in the world."—*Austin American*.

"Salvi has modernized the harp."—*Chicago Daily News*.
"Has made it an instrument of power, character."—*N. Y. Sun-Herald*.
"He destroys monotony, dazzles both the eyes and ears."—*N. Y. American*.

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GOTHAM GOSSIP

NEW YORK SCHOOL OF M. AND A. CONCERTS

Five vocal and instrumental numbers of the May 14 concert of the New York School of Music and Arts were outstanding features and so deserving of special mention. Harriet Garlinger and Marjorie Clark, pianists, played a Russian Dance (Seifert) with unity and brilliance, and Leona Pau, sang the Butterfly aria well. Ruth Wiland's full tones, of delightful expression, were heard in Dawn and in The Star. Josephine Holtschi, pianist, played Weber's Concertstück with fluent technic and power, her instructor at a second piano. Mrs. Garlinger's youthful voice and pleasant personality made effect in Rose In the Bud, other participants being Anna Roesch, Irene Carpenter, Mary Kowal, Rocco Carcione and Clyde Emmert, with Mr. Warner playing accompaniments.

Janet Henderson, dramatic soprano, gave a solo recital, April 30, when her lyric voice was heard in French and Italian arias and songs, with a final English group; the young girl, heard frequently at these concerts, never sang better.

PIANIST VICHNIN'S HOUSTON SUCCESS

"Another young artist surprised Houston, as he may later surprise the world, with technic finished and exquisite. Edmond Vichnin impressed his listeners as a 'rapid-fire technician,' with clarity and perfection of tone and as an ideal interpreter of Chopin and Liszt." So said the Houston Press, apropos of his appearance as soloist for the Girls' Musical Club. He has "technical and musical assurance," said the Post-Dispatch. "He is doing a fine thing in a youthful, spontaneous, vigorous way, joying in his strength, unquenchable spirits, and desire to express himself," said another paper. "His technic was the marvel of the musicians who heard him," still another paper stated, all of which reflects credit on his teacher, Adele Margulies.

DAMMBMANN STUDIO NOTES

Marion Ross, soloist at Bergen Reformed Church, Jersey City (formerly soloist at Christ Scientist Church, Hoboken), studied voice three years with the well known specialist in voice development, Emma A. Dambmann, when she won a scholarship, competing with 154 applicants. Numerous young singers trained by Mme. Dambmann are following a successful professional career.

Allida Otto Prigge, who gave a successful song recital at the Bergen Reformed Church in Jersey City last June, has been musically busy ever since and was heard at many social club affairs and concerts this winter. May 29 she gave an invitation musical at her attractive country residence in Plainfield, N. J. Her beautiful contralto voice was heard in selections from Schubert, Massenet, Brahms, Dvorak, Cadman, Tchaikowsky, and in Spirituals by Burleigh. Miss Prigge is another successful pupil of Mme. Dambmann.

NATIONAL ASSOCIATION OF ORGANISTS

Eight members of the executive committee of the N. A. O. met May 11 at the regular monthly session, details of the coming Cleveland convention occupying consideration. It was resolved that soloists should be requested to include one or more works by American composers on their program. \$1,649 was reported in the treasury and all bills paid.

Jane Whittemore, president of the New Jersey council, planned the seventh annual New Jersey rally at Trenton, May 20, when Edwin Grasse gave an organ and violin recital, and John Tasker Howard talked on The American Composer—The Victim of His Friends. A group photograph was taken and luncheon enjoyed at the Stacy-Trent Hotel, with Paul Ambrose as toastmaster.

EDYTH MAY CLOVER'S LAST MUSICALE-TEA

Edyth May Clover gave the last of her musicale-teas for this season, on May 17, at her studio. An enjoyable program was given by Ethel Pyne, soprano, singing songs by Col. Clarence Wainright Murphey, with the composer at the piano; Mr. Castillo, violinist, in compositions by Wieniawski and Sarasate, and Miss Clover in selections by Chopin and Liszt.

Marguerite Gaff, assisted by Emily Johnson, poured tea. Among the many guests present were Mrs. Pleasant Gordon Gault, Mrs. J. F. McDougall, Mrs. David Graham, Mrs. William D. Bean, Dr. Hardenburg, Florence Foster Jenkins, St. Clair Bayfield, Frederick Riesberg, Theodore Sutro, Mr. Augustine, Isabell Swan, Georgia Penfield, Alfred Jackson, Clover Roach and others.

RIZZOTTI, KRIENS PUPIL, IN RECITAL

"He is a typical Italian violinist, with delightful personality and much dash," said an intelligent commentator on the May 17 violin recital of young Alfo Rizzotti, at Carnegie Chamber Music Hall. Excellent sense of legato was his in pieces by Kriens, including Clouds, a mazurka, Hollandish Lullaby, and waltz. In pieces and arrangements by Gluck, Kreisler, Simonetti and d'Ambrosio, he was much at home but undeniably best was his playing of the Gypsy Dances

(Nachez), in which his high spirits produced spontaneous brilliancy. His teacher, Christiaan Kriens, was at the piano.

THE G. O. S. AT SEA VIEW HOSPITAL

The Grand Opera Society of New York, Zilpha Barnes Wood, director, gave Martha on May 2 at the auditorium of Sea View Hospital, Staten Island, for patients and staff, under the auspices of Isa Maude Ilsen. Dr. Kremer, of the hospital, is her ardent ally in this line of musical hospital treatment.

The Grand Opera Society went to Staten Island early to enjoy the country scenery and air, as well as a delightful dinner before the performance. The following artists took leading roles, Mary Cellai, Martha; Belle Fromme, Nancy; Augustus Post, Sir Tristram; Hilmar Carlsen, Plunkett; Tito Venturi, Lionel. Frederick Woltman was stage manager.

Mrs. Wood again won the admiration of her audience as the conductor and director of full chorus and orchestra.

GESCHIEDT PUPIL WITH BRIDGEPORT CLUB

Adeline Grabber, dramatic soprano, was one of the soloists selected to interpret Indian songs when the Musical Research Club of Bridgeport, Conn., presented North American Indian Music on April 25.

Miss Grabber has a full, dramatic voice of extensive range, and her intelligent interpretation gave color and atmosphere to the original Indian songs gathered from the Zuni, Cheyenne, Wabanaki and Cherokee tribes. Her selections were: Hand Game Song and Maliseet Love Song; with tom-tom accompaniment; The Holy Song, Song of the Seer and Corn Grinding Song.

MUSIC AT LECTURERS' ANNUAL LUNCHEON

The thirty-sixth annual luncheon of the Lecturers' Association, New York Board of Education, at Hotel Astor, May



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing." —
Boston Globe.

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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9, had on it, beside the principal address by Honorable William T. Collins, vocal numbers by Renata Flandina, whose dramatic soprano voice was heard in an aria by Catalani, and Luigi Pasinati, tenor (*Tosca* aria), these singers pouring out their voices with youthful enthusiasm, so that rousing applause followed. Genaro Curci, who is their vocal instructor, played supporting accompaniments.

ARTISTS AT MRS. JOHN McCCLURE CHASE'S

Prominent members of the Mozart Society of New York, in which Mrs. Chase is herself conspicuous, gathered at her home May 15, and music of course became general, nearly every guest participating. Florence Bullard's powerful voice gave pleasure in many songs which she read at sight. Ejda Stenwall, soprano, has a voice of sweetness and sympathy, which will not soon be forgotten; she is from Texas, and is rapidly winning her way. Dr. Johnson, tenor, sang in robusto voice with tremendous ardor; the hostess was heard in the pianologues, which she does so well, and Mr. Riesberg played pieces by Grieg, Olsen and Liszt.

PEOPLE'S CHORUS SUMMER SESSIONS

The summer session of the People's Chorus of New York began June 1 and will continue through the summer. Everybody with a desire to sing and advance in ability of reading music is eligible. Meetings will be held at the High School of Commerce, Stuyvesant High School, N. Y. League of Girls' Clubs.

The chorus gave an outdoor concert on Sunday afternoon, June 7 for the benefit of the U. S. Veterans' Hospital No. 81.

Students' Recital at Hoover Studio

A students' recital was given recently in the Hoover Music Studio, Reading, Pa., when an interesting program was presented by twenty or more pupils.

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TOLEDO NOTES

TOLEDO, OHIO.—The Toledo Choral Society, numbering 376, gave a splendid performance of Haydn's Creation on April 21, in the Coliseum. Reginald Morris, tenor; Maude Ellis Lakens, soprano; Harrington Van Hoesen, baritone of New York, formerly of Toledo, and Frances Roe, alto, were the soloists. Accompaniment was furnished by the Cleveland Festival Orchestra, with Walter Logan as concert master. Under the expert direction of Mary Willing Megley, the concert was in every way a triumph.

The Orpheus Club, Toledo's well-known male chorus, under Walter E. Ryder, director, gave the second concert of its seventeenth season on April 16 in the Scott Auditorium, assisted by the Educational Club Chorus of women's voices, of which Mr. Ryder is also director. The soloists were Paul Redding, bass; Mrs. Earl Humes, soprano; Irene Foote, contralto; Bruce Metcalf, tenor, and William Meyers and Carl Strauss, baritones. The accompanists were J. Harder and Helen Chaffee Sorrick.

An interesting program was given on April 24 in the Coliseum as a farewell benefit for Joseph Sainton, who is leaving Toledo to conduct summer opera in Louisville, Ky. Participating in the program was Jan Chiappino, pianist of Chicago, the Toledo Philharmonic Orchestra under the direction of Joseph Sainton, and a chorus of 100 Toledo singers, conducted by Herbert Boynton. The second act of Von Suppe's *Boccaccio* was sung by members of the Toledo Opera Association.

The Mozart Choir, under Prof. J. Charles Kunz, gave the first performance in Toledo of Beethoven's mass in C major at the Coliseum on April 27. The soloists were Leroy Hamp, tenor of Chicago, formerly of Toledo; Mae Rydman Steinert, soprano; Mrs. George N. Fell, contralto, and Frank Conrad, bass. The chorus of 150 was accompanied by an orchestra composed of Toledo musicians, with John Koella as concert master.

Ernestine Schumann-Heink, contralto, was presented in recital on April 26 in the Coliseum under the management of Henry Sprang. Katherine Hoffman was at the piano and the assisting artist was Florence Hardeman, violinist.

The Ann Arbor Trio, composed of Marian Struble Freeman, violin; Ora Larthardt, cello, and Fred H. Lewis, pianist, gave a recital in the lounge of the Toledo Club on April 12.

The Toledo chapter of Mu Phi Epsilon Sorority gave their annual program recently.

The J. W. Greene Company presented Phillip Gordon, American pianist, in recital on April 14.

Manuel Steinberg, young pianist, formerly of Toledo and now a pupil of Henry Holden Huss of New York, appeared in a benefit recital on April 23.

Harriet Krauth, Chicago dramatic soprano, made her second appearance in Toledo in a costume song recital on May 1, under the auspices of the Woman's Association of Collingwood Presbyterian Church.

Gerald McLaughlin, Toledo violinist, gave his second annual recital in Greene's Auditorium April 22. Mrs. Edmund G. Northrup gave fine support at the piano.

Charlotte Krueger, Belgian violinist, was presented in recital by Jeanne Eckhardt of the Epworth Methodist Church on April 2.

The Monday Musicals gave a program of selections from light opera on April 13, under the direction of Mrs. Louis Bruvere. A talk on opera in America by Flora Ward Hineline preceded the program.

Members of the Junior Monday Musicals appeared in an excellent program on April 27 under the direction of Helen Masters Morris of the senior club.

The Little Symphony Orchestra, conducted by Abram Ruvinsky, recently gave a splendid program in the Secor Hotel lobby, assisted by Mrs. Raymond Durfee, dramatic soprano.

Augusta Lenska to Return

Notwithstanding the fact that Augusta Lenska has been offered a splendid tour of recitals in South Africa, her homeland, comprising three appearances each in Capetown, Port Elizabeth, Johannesburg, Pretoria; two each in Kimberley, Bloemfontein, Pietermaritzburg and Durban in Natal, Buluwayo (Rhodesia) Lorentz Marques (Delagoa Bay); one each in Grahamstown, King Williamstown, Queenstown, Graaff-Reinet, Colesberg and her native city of Audushorn, the contralto has decided to postpone that tour for one year in order to return to this country in October to fill a few concert engagements and to prepare her new roles for the opera season.

Cincinnati Orchestra Engages Leginska

Contracts have been signed for an appearance by Leginska as soloist with the Cincinnati Symphony Orchestra in Dayton, Ohio, at an early date next season. The date for Leginska's recital in Saginaw, Mich., next season has now been set for January 8 and will be filled in connection with other western engagements.

Contracts have also been signed for three appearances in New Castle, Pa., next season. Besides a regular recital open to the public she will give two short programs the day before at the principal high schools.

June Brought the Roses Takes the Coast

Dorothy Jardon has been touring the Pacific Coast with her usual repertory which includes June Brought the Roses, the Habanera from Carmen, selections from Butterfly and La Bohème, Tosti's Good Bye, an aria from Cavalleria Rusticana, and other gems, from all of which the discriminating public everywhere and every time selects June Brought the Roses as its favorite. Such a hit has she made that in San Francisco the St. Francis Hotel honored her by adver-



Campbell photo DOROTHY JARDON.

tising some of its most luscious dishes on the bill of fare by the use of her name. Thus Salad Dorothy Jardon and Supreme of Grapefruit Dorothy Jardon have made their appearance on the menu card among the highest priced of the delicacies. Also, still more notable, the press, usually cold enough to vaudeville musical offerings, has echoed Miss Jardon's popular success by giving her appearance real critical attention and unstinted praise. And in the advertising, too, she is the leader on the bill and the one act to be singled out by the use of white type in a black ground, a very effective way of indicating that she is the real headliner of the show.

To quote from all of the papers would be an impossible and futile task. They repeat the same phrases, speaking of the beauty of her voice, her own regal beauty, her versatility

and the fineness of her art. "Power and beauty," says the San Francisco Chronicle, "encores galore," says the Bulletin, "one of the most delectable acts on the program," says the Call and Post, "voice is superb," says the Examiner, which also calls her "the Carmen of the U. S." Every one of the critics used her picture in connection with the article and praised not only her singing but also her selections, and not forgetting her accompanist, Jerry Jarnagin.

June Brought the Roses, which is on every program, has proved to be a tremendous success in the West as it is in the East, and Miss Jardon herself says that people adore it, and that it will remain on her programs as a result of insistent popular demand. The public, after all, is the best judge, and Miss Jardon, in bowing to the public taste is only winning the success she deserves. A great singer and a great song are an irresistible combination.

Marcel Dupré's European Engagements

On his return to France in March, Marcel Dupré plunged at once into the publication of his Treatise on The Art of Improvisation, to be brought out both in French and in English. In addition to this taxing preoccupation, the French organist extended his concert season, appearing in London (Westminster Cathedral, on May 7); in Paris in annual recital at the Trocadero, and in Nice, Marseilles and important cities of Switzerland. Following these Dupré begins his master classes in Bach interpretation and improvising.

Josten's New Cantata

Werner Josten, composer, has written a cantata for the Smith College Festival, which will celebrate the fiftieth anniversary of the school. The cantata is based on Dryden's Ode to St. Cecilia's Day. It is for mixed chorus with soprano and baritone solo, to the accompaniment of flute, harp, piano and organ. Ethel Haydn will be the soprano, and Mr. Josten himself will conduct at the première to be held at Smith College, Northampton, Mass., on June 12.

Giannini-Levitzki Recitals

At least twice in the course of next season will the musical paths of Dusolina Giannini and Mischa Levitzki cross each other, when they will join forces in joint recitals on two of the biggest courses in the country. On February 8 they will appear together on the Oberfelder course in Denver, and on March 5 they will divide the program for the Unity Course of Montclair, N. J.

Macmillen for Panhandle Festival

Arrangements have been made for a recital by Francis Macmillen at the next Panhandle Festival in the new auditorium at Amarillo, Texas. Although there is no spirit of narrow nationalistic prejudice, it is to be the policy of the festivals to specialize in American compositions and artists.

Peterson to Open Season October 14

May Peterson will open her next season in America on October 14, when she gives a recital at Bowling Green, Ohio.

Norman Jollif Scores in Faust

Norman Jollif recently appeared with the Oratorio Society of Hartford, Conn., in Gounod's Faust. This was Mr. Jollif's first appearance in that city and the press paid glow-



NORMAN JOLLIF.

ing tributes to his work. "Honors for the evening," said the Hartford Times, "went to Norman Jollif, who sang Valentine and Wagner. He sang with an intelligence, an earnestness and with a conviction that stamped him as one of the best singers on the American concert stage today. His voice is of ample range and of a delightful quality, well placed and always under excellent control. His singing left an impression which will linger as one of the most interesting contributions to the musical achievements of the year in this city. His work in the death scene was particularly well done and his aria was a model of musical artistry." According to the Courant, "Norman Jollif easily carried away the honors among the men. His baritone voice is of good volume and is excellently used. He also has an admirable sense of dramatic values."

THE NEW YORK TIMES,
June 3, 1925.
**OPERA TALENT DEARTH
NOW SEEN IN EUROPE**

**Johnston, Chicago Company's
Manager, Puts Hope in Ameri-
cans Studying Abroad.**

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pany.
Special Cable to The New York Times.

VIENNA, June 2.—Herbert M. Johnston, manager of the Chicago Opera Company, who is traveling through Europe in search of operatic stars, spoke pessimistically to The New York Times correspondent today of the present dearth of vocal talent in Europe, saying he saw little hope for the future, except among American artists and American students after completing their routine abroad. He is hopeful that some of the large number of Americans studying in France and Germany will become fine singers.

Asked to explain the shortage of European talent, Mr. Johnston said the war obliged many aspirants to break off their studies, and, as Europe was unable now to pay large salaries, there no longer was the same inducement.

"American standards, moreover, are getting higher and higher," he added. "Americans are only interested in stars of the first magnitude. Americans must first come abroad to study and get experience in routine, as the United States cannot give it them. Their aspiration is, however, to return to the United States.

"We always are seeking good tenors, but it is difficult to find them. Robert Steel, who will join the Chicago Opera next Winter and on whom great hopes have been placed, is getting routine experience in Italy, having sung at ninety performances. Robert Ringling, son of Charles Ringling, American circus man, who has a fine baritone voice and is now studying at Munich, will also join us next year."

Mr. Johnston spoke highly of the Vienna opera. He was astonished that it obtained full houses, despite high prices.

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June 11, 1925

BELA BARTOK THE HIT OF PRAGUE FESTIVAL

A Musical Review With Subjects Ranging From Noah's Ark to Football—Reti's Piece Creates a Riot—Janacek's New Opera

PRAGUE.—For the second time the International Society for Contemporary Music gave its festival of orchestral music in the capital of Czechoslovakia. Last year it honored by its presence here the 100th anniversary of Smetana. This year its only reason is the invitation extended by the Czech-Slovak section. If last year's festival suffered from an extraordinary mass production, the managers of the enterprise have somewhat restricted themselves this year, not to the disadvantage of the works performed but certainly in the interest of the auditor.

The official program comprised three orchestra concerts, a choral concert, and one performance each in the Czech and German opera houses. The international character of the Society was amply reflected in these concerts. Composers and conductors were proposed by the various national sections. The composers whose works were performed are Englishmen, Frenchmen, Germans, Austrians, and Czechs and Hungarians. None of the works were heard for the first time on this occasion; all of them had been previously performed by some enterprising conductor somewhere in the world. Indeed, one of the compositions, the symphonic poem, *Toman und die Waldfee*, by Vitezslav Novak, is no less than twenty years old, and its program music already strikes one hardly as *vieux jeu*.

So far as audiences are concerned they were merely

sprinkled with internationalism, so to speak. Thanks to the energy and enthusiasm of the Czech section the concerts of the I. S. C. M. were given for virtually sold-out houses, filled almost wholly with Czechs. The Germans of Prague, who culturally live in a sort of splendid isolation, lagged behind as usual, and among the foreigners the Austrians



SMETANA HALL, PRAGUE,
where the International Festival was given.

were in preponderance. There were a few Frenchmen and fewer Germans, a number of Englishmen, and America was represented by Louis Gruenberg and Hermann Wassermann.

BARTOK THE HIT

The result was that of all the works performed only those of Czech origin were received with that genuine, thunderous applause which expresses the enthusiasm of a unanimously pleased big audience. The one great exception to the rule was Bela Bartok's Dance Suite, which came as the last piece on the last orchestral program and fairly overwhelmed an audience exhausted by six days brimful with heavy and, for the most part, tiresome music. Yet the piece had the effect of a lightning flash, and won a triumph for the composer, who was personally present. It brought the people to their feet, and what had up to then only been a crowd of mildly amused or deeply bored and blasé folks was suddenly turned into a herd of wildly applauding, frenzied enthusiasts.

As for the rest of the program, the criticism administered to so many previous festivals holds good in an even greater degree this time; the music heard was too big in size and too light in weight. From this rule Kaminski's Concerto Grosso was a notable exception. It is a fine work, and I was grateful for this re-hearing of it. It remained for Erich Kleiber's wonderfully lucid performance to lay bare all the beauties of this Concerto Grosso which had remained all but unnoticed at Vienna. What even Kleiber could not succeed in doing, however, was to banish the flavor of learnedness and pedantry which adheres to so typically Tietonic compositions. Kaminski, by the way, again offered a striking spectacle at the festival, with his black knee breeches and open shirt—the apparently indispensable paraphernalia of the "deutsche Künstler" type.

NOAH'S ARK

It was a sheer irony of fate, probably (and not in keeping with the original plans of the jury) that Vittorio Rieti appeared on the same program with Kaminski. Rieti's offering was a Suite from his ballet entitled *Noah's Ark*—just the subject, it would seem, for a philosophical German composer. Imagine a real Teuton describing in music the waves of the great flood, the salvation of mankind through the miracle of the ark, and the rainbow apoteosis at the end. With Rieti, witty, graceful Italian that he is, the whole affair becomes a satirical miniature, with a gay parade of the antediluvian animals embarking on Noah's vessel to the tune of a jolly little march, and with reminiscences of Johann Strauss bobbing up when the Bat (of *Fledermaus* fame) appears in the procession. The flood, moreover, is not a bombastic orchestral painting, but a gently dripping rain of Salzburg memory, with the piano illustrating it in obstinately recurring figure of fifths and octaves. It is all very funny and very transparent, and has just enough grandiose in the final apoteosis (the rainbow) to make it a composition of worth and seriousness.

THE EXPLODING BOMB

It is only an "i" in the middle of his name which distinguishes Rieti from Rudolf Reti, but this "i" bridges a huge gap. If Rieti provided cause for gentle smiles of the first concert, Rieti created a veritable storm on the second evening, with his Concertino for Piano and Orchestra, the composer himself playing the piano part. Hisses silenced a feeble attempt at polite applause after the first movement, and at the close of the second and final movement there began a veritable stampede. Yells and hisses prevailed and created a sympathetic opposition of equally strong applause until a few determined ones turned the concerto into a "symphony for wind instruments," by the deft use of keys and whistles.

Personally, I confess to my inability to derive any clear impression from the Concertino. Surely Rieti is a "fighter" in his music, but in this piece he seems to be battling against windmills. The piano and orchestra indulge in passage and figurative work, and the hearer patiently waits for what seems mere preliminary material to give way to what he expects must ultimately come: the big theme, the sweeping melody. He waits in vain, and only hears plenty of octavo scales alternating with fanciful (but apparently arbitrary) coloristic orchestration, enlisting virtually all the available instrumental possibilities, down to bells and castagnettes. Form? Rieti is not an amateur, and what seems to us lack of form and plasticity is apparently intended by him. He craves the unusual, for the strong and temperamental, to the neglect of schematism; and that he has achieved.

PISK'S PARTITA

Paul A. Pisk, the second Austrian to be represented at the festival, is made of different stuff. His Partita, opus 10, from its very title indicates his trend of mind. He is not a "destroyer", not bent on revolution at any cost, but rather on investing old forms with a new significance. There is nothing "wild" about his piece, and nothing arbitrary. For mastery of workmanship the Partita ranks with the best pieces heard at the festival. Each note is in its place and is so logical a part of the whole that its omission would destroy the well-constructed edifice. The orchestration is as noble as the thematic workmanship of the Partita, avoiding all easy effect, and betraying a seriousness and artistic concentration which compel admiration in one so young. In the structure of the Partita (Intrada, Sarabande, Scherzo, Rigaudon, Scherzo-Coda and a Passacaglia, based upon the themes of the preceding movement), the scherzo provides a logically considered element of contrast, its humor is akin to that of Mahler's scherzo movements, and its brilliant orchestration introduces a bright mood into the otherwise serene atmosphere of the Partita. Vaclav Talich conducted Fisk's and Rieti's pieces with abundant Slav temperament, and Rieti's Suite had the advantage of Alfredo Casella's circumspect leadership.

THE TWO ERNSTS

Not half so wild as Rieti, moreover, were his two compatriots, Ernst Toch and Ernst Krenek. Toch offered a suite of five pieces for chamber orchestra. They are tasteful music, originally composed for a ballet, and no doubt would have proved much more effective had they been accompanied by the stage action for which they were primarily designed. Krenek's Concerto Grosso No. 2 is another example of new wine in old bottles. With all his consistency in expressing his own musical style, Krenek steers clear of the harmonic and rhythmic exaggerations so often found in the music of our time.

Novak's very antipode is his one-time pupil, Bohuslav

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COMPOSERS AT THE INTERNATIONAL FESTIVAL AT PRAGUE AS SEEN BY MUSICAL COURIER'S CARICATURIST, F. B. DOLBIN OF VIENNA



GEORGY KOSA.

Martinu, a Czech composer domiciled at Paris. This young Czech draws the inspiration for his Half-Time from the noise and bustle of a huge crowd assembled during the intermission, or "half-time," on a football field. Not a very poetic subject, to be sure—but no less so than, for instance, Honegger's Pacific 231. The musical matter of the Martinu piece is rather meagre and exhausts itself in rhythmic exuberance and in dynamic climaxes. Speaking of the other Czech composers presented, we may enumerate Rudolf Karel's symphonic poem, Demon—a powerful, sonorous and orchestrally brilliant piece descriptive of Man's vain struggle against his own passions and the demon within him.

Of Fidelio Finke, a German-Czechoslovak by nationality, a lyrical scene, Farewell, after a poem of Franz Werfel, was heard. The manifestation of a mature artist, it is an apotheosis of the renunciation of Life and in Love, Marie Vesela and Richard Kubla distinguished themselves in the vocal parts of the composition.

FRENCHMEN AND HUNGARIANS.

Through the omission of Stravinsky's Symphonies for Wind Instruments (because of material obstacles), Roland-Manuel and Darius Milhaud remained as the sole representatives of the French section—the former with his *Tempo di Ballo*, a graceful and sweeping piece which discloses the composer's kinship to Debussy and Ravel. Darius Milhaud was heard with symphonic fragments from his drama, *Proté*—an overture, and a prelude and fugue. Milhaud goes his own way and cares less for pleasing acoustic effects than for the logical carrying-out of a preconceived artistic idea—vide the Fugue with its predilection for the double basses and the low wind instruments, from which he draws some strange and unique effects.

Hungary, besides Bela Bartok, sent his pupil, Georgy Kosa. Kosa's Six Orchestral Pieces were written several years ago and are probably not a fully suitable example of his art. But even these compositions have at once established the name of this very young composer with an international audience. Their excellent workmanship and concentrated temperament give great promise of Kosa's future growth. They are replete with sentiment, grim humor, grotesqueness and weird effect, and are indeed a true image of the time in which they were composed; the passing era of Communism in Hungary.

ITALIANS AND ENGLISH.

A tribute to Ferruccio Busoni, the late lamented German-Italian, very appropriately opened the first concert of the festival. Dr. Volkmar Andeae of Zürich, to whom it is dedicated, performed Busoni's solemn Sarabande (a study for his opera, Doctor Faust). Francesco Malipiero's *Variazioni senza Tema* are seven short pieces joined together and connected by similarities of mood if not, as usual, by



BELA BARTOK.

a theme common to all. They are grateful for the piano soloist (Erwin Schulhof in this case) but very exacting at the same time. Alfredo Casella conducted the piece with his well-known skill.

England's sole exponent, Ralph Vaughan Williams, was heard with his Pastoral Symphony, which commands respect for its noble style and scholarly workmanship, and proved interesting for its strong national flavor. Dr. Adrian C. Boult had come from London to give a splendid rendition of the work; in addition to him, Alfredo Casella from Italy, Dr. Andreae from Switzerland and Erich Kleiber from the Berlin Opera (who began his career at Prague few years ago) were the guest conductors of the festival. The bulk of the exhausting labor, however, rested on the ever reliable shoulders of Vaclav Talich, the excellent resident conductor of the Czech Philharmonic Orchestra, which, as last year, proved its remarkable qualities under many conductors.

CZECHO-SLOVAKIANS.

A supplementary concert of choral music was inserted between the first and second orchestral concerts for the obvious purpose of propaganda for Czech national music. Choral singing is particularly dear to the hearts of the Czech populace, and a branch of music specially cultivated in this country. The choral concert, therefore, was the greatest popular success of the whole festival, the Chorus of Moravian Teachers covering themselves with laurels in choruses by Ostrcil, Vomacka, Förster, Janacek and others. Ladislav Vycpalek's big cantata, *The Last Things of Man*, previously reviewed in these columns, formed the principal composition of the evening.

JANACEK'S NEW OPERA.

The Czech National Opera contributed the première of the latest opera by Leos Janacek, composer of *Jenůfa*. It is entitled *The Sly Little Fox*, and cannot very well be considered an opera in the accepted sense. It is, rather, a psychological study with music, which treats of the adventures of a little fox and its experiences with men and animals. The action is neither clear nor plastic and not always intelligible; what Janacek aims at principally is to draw a parallel between man and beast, to show the inner relationship between the two. In its ethical seriousness, the opera rises far above the level of the theater, and, in its music bears eloquent witness to Janacek's love for nature and its creatures. His inner ear has caught the voices of the animals, and they are faithfully and realistically reproduced in his score. Janacek had to be seventy years and more before public recognition fell to him; today he is revered in his native country as probably no other composer is anywhere in the world. The production was a triumph for the



HEINRICH KAMINSKY.



BOHUSLAV MARTINU.

aged composer; for Otakar Ostrcil, the eminent conductor, and for the Czech National Opera.

THE GERMAN OFFERING.

The Neues Deutsches Theater occupied the last day of the festival with the local première of *Ducas' Ariane et Barbe-bleue*, preceded by three fragments from Alban Berg's heretofore unproduced opera, *Wozzeck*, so successful last year at Frankfort. DR. E. RYCHNIVSKY AND P. BECHET.

ELIZABETH GUTMAN

"POSSESSES ALL"—Bruno Barilli, *Il Tevere*, Rome, April 30, 1925.

THIRD ROMAN CONCERT

"La Gutman elicited CONTINUOUS AND MOUNTING APPLAUSE, showing an artist of rare sensibility, with clear diction and a VOICE PERFECTLY CULTIVATED. The audience appreciated the intelligent selection of the program, was most enthusiastic at the wonderful execution, and expressed delight with fiery applause and great fervor."—*Vice in "Il Risorgimento"*, April 30, 1925, Rome.

"Mme. Gutman's interpretation, always interesting and varied, with a voice irresistibly expressive, gently prayerful with accent pathetic or droll, she expresses, as do few concert singers, the changing and contrasting significance of style. She afforded her hearers an afternoon of delight, meriting MOST ENTHUSIASTIC AND EXCITED APPLAUSE."—*Il Messaggero*, April 30, 1925, Rome.

"More than a singer, she wishes to sing and knows how . . . Musical culture, expressive sentiment, enthusiasm, intelligence, style, experience, SHE POSSESSES ALL. Also spirit and verve and the presence that is so enchanting. An artist at once resolute and elegant she was RECEIVED WITH MOST LIVELY APPLAUSE WHICH SHOOK THE HOUSE AND BROUGHT CRIES TO ADD AN ENCORE."—*Borelli in "Il Tevere"*, Rome, April 30, 1925.

"An artist of great capability and vivid interpretation. . . . TO SPEAK OF HER ART WOULD SEEM SUPERFLUOUS. She possesses rigorous sense of pitch, enabling her to attain the highest register with admirable sureness. The AUDIENCE APPLAUDED LONG AND ENTHUSIASTICALLY."—*L'Idea Nazionale*, May 1, 1925, Rome.

Address ELSIE KANE, Secretary, 1205 Linden Ave., Baltimore, Md.
STIEFF PIANO



NEW HAVEN ACCORDS GIGLI AN ENTHUSIASTIC WELCOME

Chaliapin Enjoyed—Torpade Sings With Neighborhood School—Local Activities—Yale Music News

NEW HAVEN, CONN.—On April 5, in the Palace Theater, Beniamino Gigli was greeted by an enthusiastic audience. The assisting artist was Antoinette Halsted, contralto, with Vito Carnevali at the piano, whose song, *Come Love With Me*, brought forth great applause for singer and composer. Mr. Gigli's program was rendered with fine artistry and tone coloring. Miss Halsted was the recipient of much applause, and displayed a voice of luscious quality. Mr. Gigli is always given a warm welcome by New Havener and his next appearance is eagerly anticipated.

CHALIAPIN

Chaliapin gave his third recital here on Tuesday of Music Week, in Woolsey Hall. The magnetic, temperamental Russian basso gave a short program, comprising many old favorites. The assisting artists were Max Rabinovitch, pianist, and Abraham L. Sopkin, violinist. This concert closed the season for the Woolsey Hall Series, given under the auspices of the Yale School of Music and local management of Rudolph Steinert.

GRETA TORPADI AND NEIGHBORHOOD MUSIC SCHOOL

Greta Torpadi was the assisting artist at the fourth annual concert, given April 18, in Sprague Memorial Hall, by the pupils of the Neighborhood House Settlement Music School, under the auspices of the Yale School of Music. Mme. Torpadi furnished the second part of the program, with Mrs. Clarence B. Bolmer at the piano, and her voice brought forth spontaneous applause from the large audience. Her inimitable artistry appealed to everyone.

The pupils gave their part of the program in excellent style, reflecting great credit upon the resident musical director, Jessie C. Beecher, who has done much in bringing music into the lives of our Italian young people. Much talent has been revealed through her efforts. This year has been one of marked success in the school.

LOCAL ITEMS

At the Commercial High School, April 7, the recently formed University Glee Club of New Haven made its initial bow to an audience of more than 1,500 associate members, whose hearty applause proved their enjoyment. Eighteen colleges are represented in the club's personnel. All the members are seasoned singers with well-trained voices and, under the direction of Marshall Bartholomew, did splendid work. Clark J. Lawrence, president, has much to be proud of in this organization.

On April 1 the St. Ambrose Music Club gave a Request Program, compiled from compositions giving greatest pleasure to the members in the past two years. The pianists were Florence Morrison, Mary A. Nicoll and Margaret Sheppard; vocalists, Frances Waterman Stockwell, Marie Minier North and May Bradley Kelsey; violinist, Mabel Alice Deegan. This club closed its twenty-ninth season on May 7 with the annual program, in Center Church, to feature the organist members—Clara Brainard Forbes, Marian Keller, Jessie Harriet Newgeon and Pauline Voorhees. The vocalists were Caroline Lubenow Thorpe, Emma Goergen, Clara Dibble Crawford, Minnie Mills Cooper, Grace Burns Munson, and Eda Bowers Robinson and Mabel Deegan, the violinists. The club has done splendid constructive work under the presidency of Marion Wickes Fowler.

On April 3, in Plymouth Church Auditorium, a delightful opera-recital of the Blue Bird was given by Berenice Nettleton, with Marion Wickes Fowler at the piano. These talented young women gave their enthusiastic audience a realistic and artistic rendition of the fascinating story.

The second annual concert was given in Center Church House, April 23, by St. Ambrose Junior Music Club, before a large audience. The club proved itself an integral factor in the musical life of New Haven.

A unique program was given at the Palace Theater, April 26, by Louis Lupo's Symphony Orchestra of 100 pieces, composed chiefly of his pupils, whose playing reflected great credit on him as well as themselves. Prof. Lupo is a graduate of the Yale School of Music and has studied with Spiering and Leopold Auer.

Mark Chestney, teacher of violin, presented five advanced pupils in recital on April 3, in Center Church House, before a large audience. Those playing were Ethel Kenny, Elizabeth Hartnett, George Heller, Constant Moeller and Arnold Lerner, ably assisted by Dr. Frank T. O'Neill, baritone, and Mrs. Van Court Tapp at the piano.

On May 1, in Sprague Memorial Hall, a group of Russians presented a program of Russian Allied Arts in Artistic Miniatures. Special mention should be made of Mihail Feveiskiy, pianist; Nicholas Karlash, baritone, and Vera Streletskaia, danseuse.

On May 10, the Dorsch Lodge No. 2 gave its last monthly concert for the season, under the direction of Franz Fichtl. Although chamber music was the feature of the program, there were vocal numbers by Marguerite Gagliardi, soprano; Emma Schwolow, contralto; Charles Kullman, tenor; Harry

Schydé, bass, and Clarence Lake, baritone. Mrs. O. Vaganitz and Maestro Jacinto Marcosano were at the piano.

Mrs. Jay Cooke McClure, contralto, and Mrs. Bruce Simonds, pianist, with Mrs. Louis Lee Hemingway at the piano, gave a delightful recital at the New Haven Lawn Club, April 13, before an enthusiastic audience. The three talented musicians acquitted themselves admirably.

On May 12, in Woolsey Hall, members of the Horatio Parker Choir held their annual meeting. Walter B. Spencer, president and Mrs. J. Cooke McClure, secretary, were re-elected, and the latter took over the office of treasurer with her secretarial one. Dean David Stanley Smith was also re-appointed conductor and presented with a conductor's score of Vaughan Williams' London Symphony, the premiere of which was heard by Dean Smith last year in London. Mrs. James A. Gillies, a member, sang charmingly, with Helen Cain, also a member, at the piano. The choir contributed several selections.

MUSICAL ACTIVITIES AT YALE

On May 8, in Sprague Memorial Hall, Bruce and Rosalind Simonds gave a two-pianoforte recital of unusual artistry and perfection. This talented couple have not been heard here before in ensemble work, although they have been loudly acclaimed in other cities. New Haven was delighted by their tone coloring and ensemble, which brought forth tremendous applause from the capacity audience.

At Sprague Memorial Hall, April 29, a concert of two pianofortes and orchestra was given by Stanley Knight and Ellsworth Grummel, assisted by players from the New Haven Symphony Orchestra, David Stanley Smith, con-

RHYS MORGAN

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"We liked Rhys Morgan at his debut, and also recently with a Choral Society, and even more last night." —Devries in *Chicago American*.



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RHYS MORGAN

ductor. It was enjoyed by a large audience that was hearty in its applause.

The third informal recital was given in Sprague Memorial Hall on April 1, by the students of the Yale School of Music. Those participating were Andrew D'Amato, Jr., May Denise Hill, Estelle Crossman, Louis Courtney Sudler, Mabel Anna Benson, Annette Marguerite Dacier and Martha Weintraub, with William Vincent Battelli at the piano. May Louise Maviney was the only vocalist. The work of the students was of a high order and reflected great credit on their instructors.

In Woolsey Hall, April 2, Jessie Harriet Newgeon gave a fine organ recital, while on April 23, Carlton Wheeler L'Hommiedieu also gave one. These seniors of the School of Music have studied with Harry B. Jepson and are fine performers on both organ and piano.

Alfred Ashfield Finch, a senior, chose, as his graduation thesis, to give a song recital. This took place in Sprague Memorial Hall on May 13, before an enthusiastic audience. His program was difficult, exacting much vocally and histrionically. He displayed a voice of even tone, excellent coloring, fine diction and artistry.

G. S. B.

Pietro Yon's Recent Appearance

Pietro Yon, concert organist and composer, appeared, during his recent spring tour, at Pittsburgh, Kans., where he opened the annual music festival with the inauguration of a new \$35,000 organ at the Kansas State Teachers' College. The attendance was large, the double attraction having drawn music lovers from all over the State.

At Lincoln, Neb., he played a Sunday afternoon concert at the Catholic Cathedral. The novel feature was well received and the artist was feted by dignitaries and prominent citizens. At Kansas City, Mo., his second appearance there this season, he opened Music Week, easily drawing an overflow audience to Grand Avenue Temple. At Scottish Cathedral, Joplin, Mo., an impromptu concert was arranged by public spirited citizens. At Memphis, Tenn., Mr. Yon paid his annual visit (the fourth) to St. Peter's Church with ever growing enthusiasm on the part of the congregation and the townspeople.

SAN ANTONIO NEWS

SAN ANTONIO, TEX.—The junior department of the Tuesday Musical Club, Lida V. Grosh, chairman, met April 11 to hear a program of Slavonic Music. Wayne Etheridge gave the music notes.

An unusual program was given at the Empire Theater, April 12, when the San Antonio Mozart Society, assisted by Mary Stuart Edwards and Mildred Ormesher, sopranos, as soloists, accompanied by the Empire Orchestra (enlarged to fifty pieces), conducted by A. Carrano, presented a program of compositions by him. The orchestra, under the regular conductor, Don Phillipini, gave two added numbers.

The service of re-lighting the tapers was held at the Scottish Rite Cathedral, April 12, when the program was given by Walter Dunham, organist, and a double quartet—Mrs. Fred Jones and Mrs. Everett Wilson, sopranos; Mrs. Guy Simpson and Dorothy Claassen, contraltos; Charles Stone and William McNair, tenors, and Warren Hull and Howell James, bassos.

Officers of the San Antonio Music Teachers' Association were elected as follows: Alice Mayfield, president; Walter Dunham, first vice-president; Evelyn Harvey, second vice-president; Henrietta Bruel, treasurer; Mrs. Paschal Turner, corresponding secretary, and David L. Ormesher, recording secretary. New officers of the committee on membership are as follows: Clara D. Madison for the piano section, Mrs. F. L. Carson for the voice section and Claire Louise Bruel for the string section. The retiring president is Oscar J. Fox.

Helen Oliphant Bates was chairman of an organ recital, April 14, under the auspices of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Participants were Helen Oliphant Bates, organist; Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Mandetta Martin Joseph, harpist; Mary Stuart Edwards, soprano; Lucy Banks, soprano; Mrs. R. Newman, mezzo soprano; Mrs. W. T. Thrift, contralto; Mrs. Otis Vaughn, cellist; a semi-chorus from the Champlain Choral Society; Lottie Grice Kiddle, organist; Mrs. A. M. Fischer, organist, and the Tuesday Musical Octet. Mrs. Edward Sachs, leader. The accompanists were Helen Oliphant Bates, organist; Mrs. G. P. Gil, pianist, and the Tuesday Musical Octet.

Mary Stuart Edwards, soprano, accompanied by Mrs. Eugene Staffel, presented an enjoyable program for the Pen Women, April 14.

The marriage of Jane Alden, contralto, to Hudson Gilmore Sampson of Pittsburgh was solemnized on April 14. The city is losing one of its talented singers. She was a popular musician and appears on many programs.

The Beethoven Mannerchor, Henry Jacobsen, director, assisted by Marybeth Conoly, soprano, offered its annual spring concert, April 14.

A program by Negro singers was given on April 14. Director of the choruses was W. L. Walker, Jr. One young girl, Chaney Greene, possessed a soprano voice of unusual clarity and sweetness. The proceeds are to be used for St. Philip's Industrial School, which was founded by the late Bishop Johnstone of the Episcopal Church. Eli Hertzberg sponsored the concert.

Helen Oliphant Bates, organist, appeared in recital on April 16, assisted by the Girls' Glee Club of Fellowship Center, directed by Rubie Perryman Hardin.

Alois Braun presented the following advanced students of his piano class in recital, April 18. Bertha Lee Dicker- man, Eleanor Wuest, Sylvia Ostro, Camilla Caffarelli, Lulu Wuest, Bertha Ayres, Jeanette Feigenbaum and Dorothy Caffarelli. The Melody Maids—Marjorie Murray, Margaret Hoefgen and Ruth Howell—played To a Wild Rose (MacDowell), arranged for three violins by Alois Braun. All showed the careful training of their instructor.

The Travelers' Protective Association presented a musical program, April 18. The participants were the Tuesday Musical Octet, which includes Mrs. Edward Sachs, leader, at the piano, Corinne Worden, Leonora Smith, Irene Saathoff, Marjorie Murray, Mrs. Jefferson Peeler, Mrs. Leonard Brown, Mrs. Eugene Miller, Mrs. Lester Morris, violinists, and Mrs. A. M. Fischer, organist; also Martha Louise Maggard, dancer; Mary Stuart Edwards, soprano; Mrs. Eugene Staffel, pianist; Mrs. Paul Roche, soprano; Annie Oge Wicks, soprano; Dorothy Claassen, contralto; Mrs. E. P. Arneson in a pianologue; Willetta Mac Clarke, violinist; Rose Bernard, mezzo soprano, and Mrs. Edgar Schmuck, soprano. The program was directed by Paul Roche.

Walter Dunham, organist, presented a program at the regular Sunday afternoon concert, April 19, at the Scottish Rite Cathedral.

The luncheon of the Battle of Flowers Association was held April 21, at which time an interesting program was given. Those participating were Mary Gade Kroeger, Ellerbee Wood, Maria Ascarra and Adela Hidalgo.

The final vespers service at St. Mark's Church, Oscar J. Fox, organist and choirmaster, was held April 26, with Eric Harker, tenor, and Major L. C. Fairbanks, baritone, as soloists.

A joint piano recital was given by Cecile Steinfeld Saterfield and Mary Nourse, postgraduates and teachers at the San Antonio College of Music, April 27. S. W.

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RHYS MORGAN'S EXTRAORDINARY RISE IN THE MUSICAL WORLD READS LIKE A FAIRY TALE

But It is True and the Welsh Tenor is Now Glad Dr. Protheroe Accidentally Discovered His Voice and That, Best of All, He Became an American Citizen When He Did—Started on Nothing, But Now Holds an Enviable Position Among Singers

Rhys Morgan, who in his first concert season, just finished, had over fifty appearances to his credit, reversed the usual process. He was born abroad and came to America for his musical education. As his name indicates, he is of that Welsh race that has given a good many famous tenor voices to music. He was born in Swansea Valley, near the city of Swansea, Wales, and in the nineteen years he lived there was much more interested in the doings of the famous Swansea professional football team than in music. In fact, he was not interested in music at all, nor did he sing except a bit for fun. He got out of high school at seventeen and went to work in a tin smelter. Only a year later he married, and, a year later than that, when he was nineteen, there was a little baby; so Rhys Morgan decided there was more chance of winning a livelihood for the young family in America than in Swansea, and he came over here and went straight to Chicago. What's more, within a week after he got here, he had applied for his first papers, and exactly five years later, when he was only twenty-four, became an American citizen.

DR. PROTHEROE DISCOVERS VOICE

In Chicago he was employed by Sears, Roebuck, and his first work was to pull baskets, for which he was paid the huge sum of \$10 a week. Of course this did not allow much spare money for recreation, so when a friend of his, who belonged to the Irish Choral Society, asked him to come to a rehearsal one night, he was glad to do it just for amusement. His friend happened to be a bass, so he sat with the basses and joined in as well as he could. Dr. Dan Protheroe was conducting, and with his ear detected a voice that did not seem to belong there, so after the rehearsal he spoke to the young singer.

"Yes," said Rhys Morgan, "I have sung with choruses a little in the old country, but I haven't got what you would call a 'voice'."

"Haven't you?" said Dr. Protheroe. "Come around and see me as soon as you can."

And so Morgan discovered that he had a tenor voice, and Dr. Protheroe said, an unusually good one. He studied first in Chicago with Protheroe, meanwhile taking some church jobs to help out the Sears, Roebuck earnings. His first one was in a chorus choir at twenty-five cents a Sunday, but before he came on to New York in 1920 he had climbed up to be tenor soloist at Dr. Gunsaulus' church at eighteen dollars a Sunday for one service. Then he felt he must come to New York for further study. He worked here under Mme. Delia Valeri and also under George Ferguson and spent one summer in Los Angeles coaching with Otto Morando. Six years in all he spent in the studios before he began his public work.

"And I shall never be through studying if I live to sing

till I am ninety," said Rhys Morgan—always the sign of the true artist.

QUICK SUCCESS

When he was ready for his career, however, the speed with which he made himself a favorite with the public showed how thoroughly he had been prepared. In this first season the fifty dates have included appearances at the Spartanburg and Ann Arbor festivals, and two bookings for next season are already excellent, according to manager Roger De Bruyn.

Mr. Morgan has a keen sense of humor, and little incidents of the tour delighted him. He tells of overhearing one rather doubtful compliment that was paid him, after a recital, by an old gentleman who did not know that he was overheard.

"At first I didn't think I was going to like him," said the old fellow in response to a question by a friend. "But I did after all—the damn fool sings so easily!"

When he sang in Delaware, Ohio, he was pursued by long distance calls from Lima, Ohio, at his hotel in the afternoon and at the hall in the evening, but happened to miss them each time. Finally he had gone to the station after the recital to take the train out, when the station master called out from the ticket office to know if anybody named Morgan was in the station. The singer answered the phone. It was the long distance call from Lima and a woman's voice said, "Mr. Morgan?"

"Yes, madam."

"Mr. Morgan of the Singer?"

"I don't know what you mean, madam, I am Mr. Morgan, the singer, not of the Singer."

"Aren't you Mr. Morgan of the Singer Sewing Machine Company?"

The tenor was quite curious to find out why the lady from the distance had been pursuing the sewing machine Morgan so diligently, but when she discovered it was the wrong Mr. Morgan she was very much disgusted and hung up.

Then there was the time at Washington, Pa., when, getting ready to dress, half an hour before the time of the recital, he was horrified to find that all his dress shirts and studs were tightly locked up in the trunk which he had left at the station. Things were complicated because the station agent had gone home to supper and it was some time before he could be summoned, the trunk unlocked and the missing shirt hastily donned in the baggage room. Meanwhile the president of the college under whose auspices Morgan was to appear had been busy inventing excuses for the half-hour delay in the beginning of the recital.

GLAD TO BE AN AMERICAN CITIZEN

"I have always been very glad for the day when I made



RHYS MORGAN.

up my mind to come over here," said Mr. Morgan in conclusion. "America is the only place for an artist, and you have the best of them over here. When I see what the young American singers have accomplished—I am thinking especially of the men now, such artists as Tibbett, Crooks, Middleton, Althouse and Werrenrath—I am impressed with how much more is demanded of an American artist than a foreigner and how they meet those demands. The foreign artist sings in his native tongue and perhaps badly in one other, but the American artists have to sing in three or four tongues besides their native one, and when they have made a success at home, they all go out and challenge the world, with invariable success. Yes, America is the land of opportunity for anyone who is willing to work hard, and I am happy indeed to have become an American."

CARRERAS TO TEACH AT CINCINNATI CONSERVATORY

Maria Carreras has been engaged for two appearances next season with the Cincinnati Orchestra, the dates being October 30 and 31. She will be heard in de Falla's *A Night in the Gardens of Spain*, an orchestral work dating from 1916. It has been played before in America, but so rarely that there are not many acquainted with the work. The composition is one which Fritz Reiner, conductor of the orchestra, particularly wished to feature in his season's programs, and the fact that Mme. Carreras already knew it made her choice as soloist a foregone conclusion.

This summer Mme. Carreras will hold a master class at the Cincinnati Conservatory, from June 20 to August 1. She has just concluded a similar class in St. Louis.

"A newcomer, to me at least, was Elliott Shaw, basso, who sang 'Raphael,' and whose resonant, manly voice, has both compass and volume.

"His diction is excellent, he sings with most praiseworthy taste and refinement, and is a thoroughly capable artist.

"Mr. Shaw made a very favorable impression upon the public."—Herman Devries in *Chicago American*, May 26, 1925.

"Elliott Shaw sang the music for bass with excellent style and understanding of the text. His voice was rich in quality. The recitatives he sang with dignity. 'The Softly Purling' was well done."—Karleton Hackett in *The Chicago Evening Post*, May 26, 1925.

CHICAGO CRITICS PROCLAIM

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voice to be "Excellent," "Resonant," "Manly," "Dramatic," "Pure," "Even," "Carrying," "Attractive," "Rich." Style combines "taste and refinement," "Authoritative understanding," "Earnest," "Excellent diction," "Articulates clearly."

"Has an excellent voice."—Edward Moore in *Chicago Tribune*, May 26, 1925.

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CARL D. KINSEY.

1925, MAY 28, P.M. 5.22.

"Elliott Shaw proved with sundry lyric references to 'The Purling Brook' that he is an attractive artist with a nice feeling for light, sustained melody."—Glenn Dillard Gunn in *Chicago Herald Examiner*, May 26, 1925.

Address: 58 West 59th Street, New York City

"Elliott Shaw was the first of the three distinguished artists to be heard, and both in his recitatives as well as in the several arias of the first part he disclosed an authoritative understanding of the basso parts of the Oratorio, its exalted, idealistic, and reverent character.

"Mr. Shaw, a newcomer, has a voice which carries well. It has a dramatic quality, and is pure and even in its range. It serves to make his music come forth with power and virility.

"The big audience liked Mr. Shaw and gave him much applause.

"All three soloists knew how to enunciate and articulate their texts clearly, and these important factors in the production of the Oratorio deserve particular commendation."—Maurice Rosenfeld in *Chicago Daily News*, May 26, 1925.

Rapid Progress of Francis Stuart Pupil

Wynn Bullock, a young singer who came out of the West to New York to continue his studies with Francis Stuart, has been achieving remarkable success during the short time he has been in the metropolis. When seen



Campbell photo

WYNN BULLOCK.

in the Carnegie Hall studios of his teacher, he commented most enthusiastically upon the results secured through the excellent training received from Mr. Stuart. Mr. Bullock said:

"Four years ago, after having hunted quite in vain for a vocal teacher who could help my voice, I met Mr. Stuart in California and after only a few months' study with him I had progressed to such a degree that I eventually followed him to New York to continue my studies."

"And after another year's work I entered my first theatrical production, *The Wild Cat*, a Spanish production by John Cort, where I was given position of understudy to the leading tenor. But this opera only lasted a short time and I decided to try for a part in the annual Music Box Review. Well," he went on, "with this company—for I did land a place—I received some excellent stage training and was made understudy to John Steel, leading tenor. During that year Mr. Steel was ill quite a bit and I was given the opportunity of singing the leading role in over twenty performances. One of these was before the late President Harding. It was, as you can imagine, a great event in my life, as all New York was interested in the President's movements and the Music Box was honored with his presence; in fact, I understand that it was the only New York production the President attended during his administration."

"After I had been with the Music Box Review for about six months, Mr. Steel left the company and I was

given his part, which I sang for over two months. During that period I was, I am happy to say, received with marked favor by the audiences. When the show closed my successful work was rewarded by a contract which enabled me to stay in New York with the next Music Box Review. Under this contract I was allowed to study and was given no singing to do at the theater, except when the leading tenor was ill."

"The following season I was again re-engaged by the same company and given my own part, and at the present time I am re-engaged for the fourth consecutive year, opening in September, 1925."

"And do let me say in conclusion that Mr. Stuart has been the only teacher who has really benefited my voice, and I shall always feel that I owe him a great deal for his kind and excellent instruction."

Mr. Bullock's story is simple and to the point, reflecting credit without a doubt upon the thorough and complete method of Mr. Stuart, who is probably one of the best known of the pupils of the elder Lamperti who are teaching today, and also upon the musical ability of the young singer, who, judging from the progress that he has made in so short a time, is certain to make a place for himself in the musical field before very long.

Institute of Musical Art Commencement

Aeolian Hall was filled to capacity on June 3, the occasion being the commencement exercises of the Institute of Musical Art.

The program consisted of the Festival overture, Leopold Damrosch, and the Euryanthe overture, Weber, effectively played by the Institute orchestra and conducted by Frank Damrosch. Evelyn Finn and Frances Hall were heard in Mozart's E flat concerto for two pianos, with orchestral accompaniment under the baton of Dr. Damrosch. Julian Kahn and Phyllis Krauter contributed a concerto for violoncello by Haydn, the former being heard in the first movement, while the adagio and allegro were presented by Miss Krauter. Mirella Cianci sang Tacea la notte from *Il Trovatore* (Verdi). Alard's second symphonic concerto for two violins was played by Louis Kaufman and Milton Feher. The last named three numbers were accompanied by the orchestra under the baton of Willem Willeke. The Madrigal Choir of the Institute, conducted by Margarete Dessoef, sang five songs by Brahms à capella.

Dr. Frank Damrosch, director of the Institute of Musical Art, addressed the graduates, pointing out their mission, and advising them to continue their professional careers as conscientiously as they have done during their student periods, after which he presented diplomas, medals and prizes to the following successful candidates:

1925 GRADUATES
Department of Piano: Esther Allen, Adelaide Belser, Helen Frances Bennett, Ruth E. Cairns, Helen Keller Croll, Ruth Catherine Don, Mildred M. Eyer, Evelyn Finn, Ruth Viola Giese, Alfred M. Greenfield, Martha Louise Halbwachs, Winifred Adelaide Harrison, Mae Hunter, Benjamin Gilmer King, Ethel Leitman, Joseph Machlis, Crucita Leslie Moore, Uriel Nelson, Loma Roberts, Olga Catherine Sorenson, Pauline Sternlicht, Sidney Sulkenig, Vincent Howard Talley, Ruth Van Doren, Marion Van Vorst, Eleanor Brooker Walker, Ralph Knox Wallace, Louie H. Weigand, Agnes M. Wright. Department of Organ—Jehu Euell Hanson and Uriel Nelson.

Department of Singing—Dorothy Emmelyn Bradshaw, Cora Lee Gary, Leslie Malcolm Gompertz, Ida Berger Gottlieb, Anna Lapidus, Dorothy Parry, Lila Verle Sayre, Helen A. Shepard, Florence Edna Titlar.

Department of Violin—Lorraine Boardman, Charles Cacioppo, Helen Florence Conklin, Harry Feinman, Anna C. Fleisher, Anna Goodman, Franz Malcom Home, Morris Kohn, Meyer Pollock, Frances Iola Proctor, Wesley Sontag, Abram Taftel.

Department of Violoncello—Geneve Hughel Lewis.

Department of Public School Music—Evelyn Weston Blow, Ruth V. Boretz, Esther Lee Bruce, Anne Elizabeth Charch, Alice Mary Gibson, Dorothy M. Jenkins, Marie Elizabeth Leary, M. Lela Pines,

Virginia Anthony Posey, Frances Rosenzweig, Jantje Rozema, Elsie M. Searles, Raimonde Senderl, Helen A. Shepard, Anna May Sibbet, Stella J. Simpson.

1925 POST GRADUATES

Teachers' Course—(Department of Piano) Harold Hart Lewis and Daisy Elna Fairchild Sherman; (Department of Violin) Ronald Murat; (Department of Violoncello) Charles Andrew McBride; (Department of Wind Instruments) Angel Del Busta, bassoon.

Certificates of Maturity—(Department of Piano) Frances Carey Hall and Harold Hart Lewis; (Department of Violin) Walter Edelstein, Louis Kaufman, Winifred Merrill.

Artists' Course—(Department of Singing) Mirella Cianci; (Department of Violoncello) Julian Kahn, honors, and Phyllis Marie Krauter, highest honors; (Department of Wind Instruments) Joseph Henry Boeve, flute, and Angel Del Busta, bassoon.

Recipients of Certificates in the Composition Course—William Tuchman.

In the Analytic Theory Course—Winifred Adelaide Harrison, Elisha Manasseh Ray, and Louise Talma.

Phyllis Marie Krauter won the silver medal in the artist course. The Faculty scholarship was awarded to Mrs. Genevieve Hughel Lewis. The Isaac Newton Seligman prize of \$600 for excellence in original compositions was won equally by Lillian Fuchs and Bernard Rogers. The Morris Loeb prize of \$1,000, to be employed for further music study either in this country or abroad, was awarded Phyllis Marie Krauter.

Fred Lackner Gives Violin Recital

Continuing the series of annual recitals and concerts by pupils of Christiaan Kriens, a violin recital by Fred Lackner on May 30 at Carnegie Chamber Music Hall found a crowded house present, with plenteous applause and many floral tributes. Young Fred Lackner is a violinist to be reckoned with, for he has well developed technic, good tone, and poise. He played the Wieniawski concerto in D minor, then three charming pieces by his teacher (often found on programs nowadays), short pieces by Winteritz, Gluck, and Bach, and made a special hit with his encore, Kreisler's arrangement in double stopping of *The Rosary*. *Eili, Eili*, the traditional Hebrew melody, was tremendously applauded by the large contingent of Hebrews present, and his playing of a Pavane (Couperin-Kreisler) brought him



FRED LACKNER

still more prolonged applause, when he added another Viennese melody. The program closed with *Zigeunerweisen* (Sarasate), and to this also he was obliged to add an encore, the Schubert-Wilhelmj Ave Maria. With further study Mr. Lackner should win a prominent place in the violinistic world.

American Institute of Applied Music Recital

June 4, a general recital by advanced students was given at the American Institute of Applied Music, Kate S. Chittenden, dean. Piano, violin and vocal numbers were heard, the young executants being pupils respectively of Miss Chittenden, Miss Wood, Mr. Sherman, Mrs. Zedeler-Mix and Frederic Warren. They were Mary Hurt, Winifred Leonard, Melville Cadmus, Martin Schlesinger, Marion Lang Tiedeman, Elizabeth Sturgis, Lillian Rung, Rhea Leddy, Elisabeth Gillespie, Nancy Hankins and Edna Oster; accompanists were Mary Carman and Zoe Emhaef. Such composers as Bach, Schutte, Moszkowski, Saint-Saëns, MacDowell, Sarasate, Liszt, and Chopin made up a most attractive list of instrumental works. One hundred and twenty students received pianoforte grade credentials, covering the period from June 1, 1924, to June 1, 1925.

A Training School for Cantors

Cantor Jacob Schwartz is the founder and director of the Institute of Hazanuth, which claims the distinction of being the only school in America for the training of cantors along modern lines. Twelve students were recently graduated and hold positions with prominent congregations. Cantor Schwartz is the possessor of a well-cultivated baritone voice and is a musician of the first rank. He is the cantor of Temple B'nai Jeshurun in New York and is recognized as one of the leaders in the cantorate.

Charlotte Loeben Sings Openshaw Song

Recently the Philadelphia Turngemeinde Choral Section, under the direction of Leopold Syre, gave a Victor Herbert night, the first half of the program being devoted entirely to Herbert numbers. After the intermission there was a mixed program during which Charlotte Loeben sang *June Brought the Roses*, by John Openshaw, and was roundly applauded.

Marguerite Potter Moves to Steinway Hall

Marguerite Potter announces the removal of her studio from Carnegie to Steinway Hall, where she will teach during the month of June. Her studios will open for the new season on September 8.

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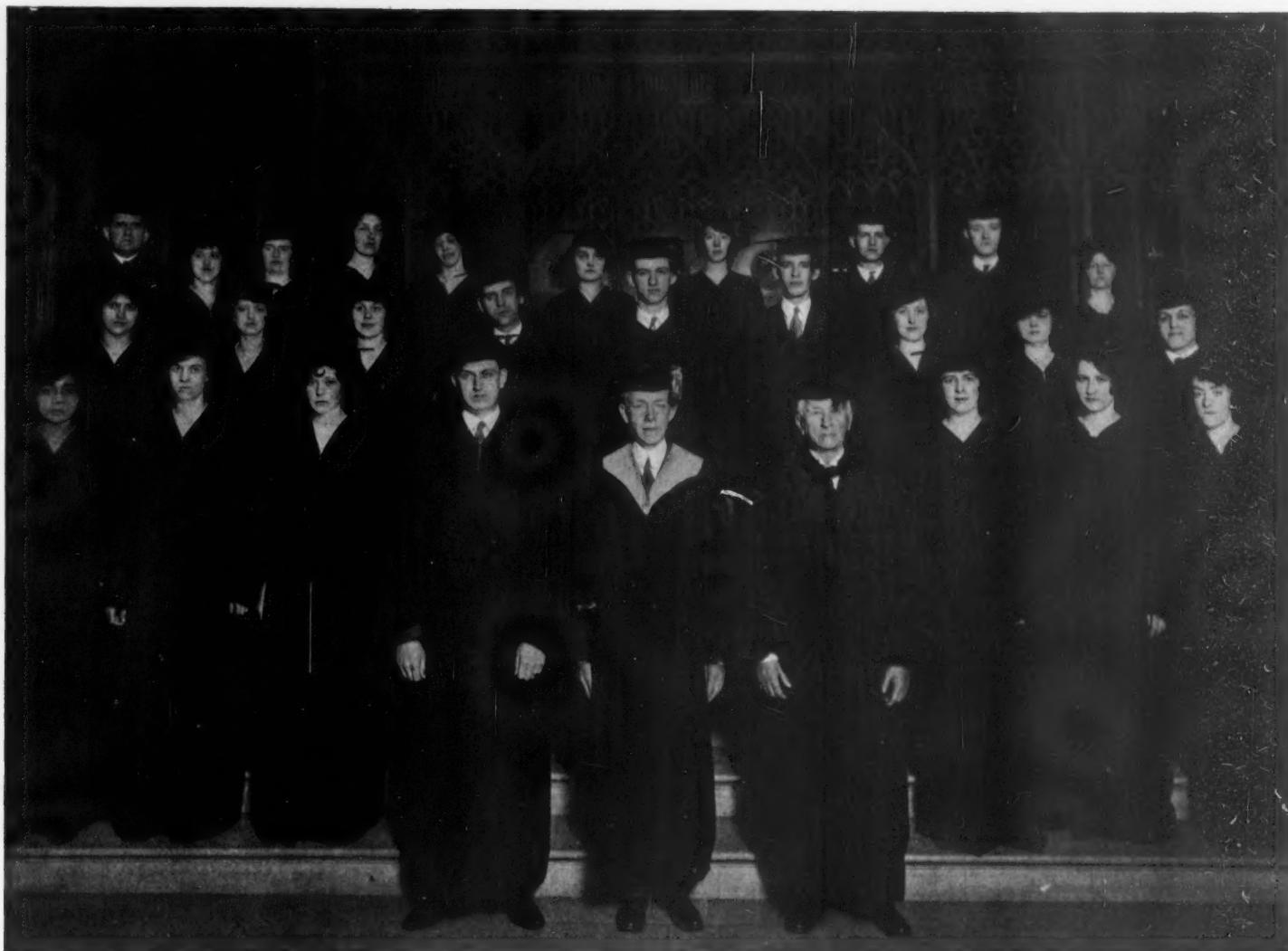
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TWENTY-SIXTH COMMENCEMENT OF THE GUILMANT ORGAN SCHOOL

which took place at the First Presbyterian Church, New York, June 2. Among others, the group shows the graduating class and a few of the alumni. Left to right (first row): Thelma Brunson, Dorothy Berry, Rosalie Yount, Willard Irving Nevins, Dr. William C. Carl, Rev. Dr. George Alexander, Josephine Tucker, Dorothy Meyer, Daisy Herrington; (second row) Olga Birsenck, Florence Dominick, Helen Richard, Walter Kidd, George William Volk, Creed Howard, Florence Ross, Alberta Wasserman, Carl Kammerer; (third row) J. S. Leonhardt, Frances Anson, Irma Clark, Marta Klein, Vivian Fell, Caroline Hemmrich, Bernice Kelsey, Robert Morse, William Turner and Carolyn M. Gramp.

Guilmant Organ School Commencement

On the evening of June 2, the Guilmant Organ School held the commencement exercises terminating its twenty-sixth year. The exercises were under the direction of Dr. William C. Carl, Chevalier de la Legion d'Honneur, founder of the school, and were held in the First Presbyterian Church. The soloist of the evening, apart from the various organists who played, all of whom are certainly soloists, was Ernest Davis, solo tenor of the First Presbyterian Church, who sang an aria from Handel's *Judas Maccabaeus*. There was an invocation by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, and an address by the Hon. Philip Berolzheimer, Chamberlain of the City

of New York and honorary president of the Alumni Association of the Guilmant Organ School, to whom the school is indebted for the presentation of the fund for the William C. Carl Gold Medal.

The program was as follows: Processional (Guilmant), Martha Elizabeth Klein; Toccata and Fugue (Bach), Dorothy Catherine Meyer; Exquisite (Schumann), Josephine Elizabeth Tucker; Introduction and Allegro from C minor sonata (Salomé), Rosalie Marie Yount; Fantasietta avec Variations (Dubois), Thelma E. Brunson; First Symphony (Guilmant), Dorothy Evelyn Berry; Toccata in B minor (Gigout), Creed Howard; Rhapsodie Catalane (Bonnet), Daisy M. Herrington; Allegro from the Sixth Symphony (Widor), George William Volk, the last named being winner of this year's gold medal.

The playing was of uniform excellence. These young people have the technical grasp of experienced professionals, and taste and musicianship which demonstrate the excellence of their training and the care which Dr. Carl and his assistants devote to each individual.

Among so many excellent performers it is hardly necessary to single out any particular ones, but it is worth while mentioning that the final number on the program, the allegro from Widor's sixth organ symphony, played by George William Volk, was an extremely brilliant, effective bit of organ playing.

NINON ROMAINE

Will Return Home Next Fall and Will Be Available for Recitals

During the season now closing she appeared in Paris (3 times), Brussels (twice), Amsterdam, Rotterdam, Hague, Vienna, Warsaw, Berlin, etc.

CULLED FROM 1924 PRESS NOTICES:

(VIENNA, *Wiener Leben*)—"The success of Ninon Romaine was a notable one in every sense. She possesses brilliant pianistic qualifications, a breath-taking technic, rare temperament and power of expression seldom found in a woman."

(WARSAW, *Kuryer Codzienny*)—"The pianiste Romaine revealed rich artistry, a flawless technic, noble expression and faultless command over all nuances of touch."

(PARIS, *Excelsior*)—"A splendid, outstanding artist. A great and beautiful interpreter of Schumann."

(BRUSSELS, *Anglo Belgian Times*)—"Under her hands we have piano music at its noblest and most inspiring."

(BERLIN, *Zeitung am Mittag*)—"The pianiste Ninon Romaine achieved a great success. She performed as soloist with the Philharmonic Orchestra the Grieg A minor and the Liszt E flat major concertos with great virtuosity and glowing expression."

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Photo by Havrah, Paris

Engagements for Esperanza Garrigue Artist

Catherine Urell, dramatic soprano, was engaged from the Esperanza Garrigue studios for the solo soprano position at the Presbyterian Church of Madison, N. J. Miss Urell was sent to Mme. Garrigue by Earle Laros, pianist and conductor of the Easton Symphony Orchestra, and Rome Fenton, tenor and vocal teacher, who has studied with Esperanza Garrigue. Miss Urell is an excellent singing talent, she is a good musician and a sincere student with histrionic ability. She is taking the operatic course at the Esperanza



CATHERINE URELL,
artist-pupil of Esperanza Garrigue.

Garrigue Studios in the Metropolitan Opera House, New York.

Miss Urell was engaged twice last winter by the Tioga Country Club, both concerts given at the Hotel Walcott, New York. She also has sung at many private musicales. When Miss Urell was sent to Mme. Garrigue last season there was no vacancy at the studios and she studied during the season of 1923-24 with Maria Verda, Mme. Garrigue's first assistant teacher, who prepares the waiting list. This season Miss Urell has studied entirely with Esperanza Garrigue, assisted by her répétiteurs, Margherita Bailhe and Fred Shattuck, a specialist for church and oratorio.

Final Musicale at Saenger Studios

The last of the students' musicales took place on Tuesday afternoon, May 19, and introduced a number of singers who have not been heard this season.

Hermina Earnest, who opened the program, has a light, flexible coloratura soprano voice, and her coloratura work is exceptionally good. She sang Sevilla, by Massenet, in fine style and was well received. Augusta Redyn, who followed her, has a big mezzo-soprano voice and sang a group of German lieder in fine, broad style, and with consummate understanding of the content. Especially enjoyable was Strauss' Zu Eignung; for encore she sang a Spanish folk song in great style.

Maxim Karolik was next with a group of Russian songs that delighted every one. Mr. Karolik has a beautiful tenor voice and sings in an artistic manner. He gave a successful recital at Aeolian Hall in April. Ednah Cook Smith, of Philadelphia, contributed a delightful group of songs. This well-known singer has an excellent contralto voice, and sings extremely well. Tschaikowsky's Nur wer die Sehnsucht kennt was especially enjoyed. The next number was by Verna Scott, who displayed a brilliant mezzo-soprano in Bemberg's Jeanne d'Arc aria. Richard Hale then gave in

his inimitable style a group of songs among which was a new one by Eleanor Everest Freer, with words by Edith Rockefeller McCormick, a very affecting song, quite out of the ordinary, and beautifully sung by Mr. Hale; he was warmly applauded. Ruth Bender sang Charmant Oiseau, by David, and, for an encore, Farley's Night Wind. This young girl has developed from the little girl heard a few years ago into a charming artist. She sang both songs delightfully, her coloratura work in the first being exceptionally good, and her sustained high D a thing of beauty. The program was closed by Mildred Lavine, who sang Santuzza's aria from Cavalleria Rusticana. Here is another young girl with a really superb dramatic soprano voice and real musical feeling.

Mr. Hale and Mr. Karolik then gave the duet from La Forza del Destino, which was much appreciated. However, the surprise of the afternoon was the scene with chorus from first act Madam Butterfly. A charming little Mexican singer, Amira Calderon, was Cio-Cio-San, and she proved well fitted for the role in voice, figure and personality. Here is a real talent, both for singing and acting. All the assisting artists were good—William Prevost as Pinkerton, Norman Yanovsky as Sharpless, Paul Farber as Goro and Lucille Westerfield as the Mother. Ten little maids from the opera class, with kimonas, parasols and fans, tripped in and out in true Japanese fashion and sang the choruses with spirit and beautiful tonal quality. This was perhaps the most pleasing of all the many scenes given this season by this opera class, from which one now expects delightful work.

Mr. Saenger conducted in his usual animated manner, and Helen Chase was, as always, a thoroughly capable and artistic accompanist.

Warford Artists at Heights Choral Club

The University Heights Choral Club, Willard Sekberg, conductor, gave its annual spring concert on May 18. An interesting program, arranged by Mr. Sekberg, was well carried out. Numbers by Grieg, Woodman, and Leoni opened the program, and Candlyn's new work, The Great God Pan, which followed, was given a splendid rendition by the club with the able assistance of Carl Hutchings, flutist. Other numbers were by Warford, Strickland, and Dichtmont, with the Blue Danube Waltz as the finale. Jean Buchta is the accompanist for the club.

The soloists for the evening were Marion Callan, soprano, and Roy Nerhood, tenor, both well equipped artists from the Claude Warford studios. Miss Callan sang Mr. Warford's Dream Song and Charmant Oiseau (David), with flute obligatos by Carl Hutchings, and acquitted herself admirably. Mr. Nerhood, a newcomer, made a decided impression with his beautiful voice, intelligently used. His first group contained Caro Mio Ben (Giordani) and M'appari (Martha), sung with good style and finish, and his American group won the instant approval of the audience. This latter group contained The Morning is Calling (Terry), Approach of Night (Warford) and Ishtar (Spross).

Carreras at Keuka College

KEUKA PARK, N. Y.—Maria Carreras gave the first commencement concert of Keuka College, youngest college for women in America, which is located just southeast of Rochester, N. Y., on the evening of June 2. Besides being the first commencement concert—the college is graduating its first class this year—this was the first concert given in Hegeman Hall, just completed with funds presented to the college by the estate of the late John Rogers Hegeman of New York City. It was appropriate that the first concert should be given by a woman artist inasmuch as Hegeman Hall, in addition to being erected for the use of women students, was dedicated exclusively to women the day following Mme. Carreras' concert.

Mme. Carreras played with great brilliance and rare technical facility a program which included Pastorale by Scarlatti, the Gigue of Graun, the Orgueil Concert of Bach, which was transcribed for the piano by M. von Zadora and dedicated to Mme. Carreras; Schumann's Carnaval Op. 9, and a Chopin group which began with the A Flat Ballade and ended with the A Flat Polonaise.

Experimental Theater of Grand Opera Auditions

Through its general director, Adamo Gregoretti, baritone, the Experimental Theater of Grand Opera announces that auditions are being held at the headquarters of the company, 353 West 57th Street. All singers desirous of appearances in grand opera are requested to write.

During the past season the following made their debut with this organization in Rigoletto: A. Carlinfanti (Gilda), V. Sanzo and Reuben Schwarz. At the three previous per-



Champlain photo

LEONE KRUSE,

well known dramatic soprano and pupil of William S. Brady, who for the past year has been the leading dramatic soprano of the Munich Opera, where she has sung such roles as Tosca, Aida, Santuzza, Leonora, etc., will sing the great role of Donna Anna in Mozart's Don Giovanni at the Munich Fest Spiele. Miss Kruse was the Donna Anna in the brilliant revival which the Munich Opera made of Don Giovanni, and her success in this difficult role led to her engagement at the Fest Spiele. Miss Kruse is the first American to appear at these festival performances since 1914.

formances the following were presented for the first time: Mme. Diana Walters, E. Guisti, R. Rubenstein, sopranos; I. Sorvitz, A. Kopman, tenors, and J. Valenti, baritone.

The performances were sufficiently successful last year to encourage their being carried on for next season, and it is to be hoped that many good voices will be among the applicants.

It has been determined to open a branch studio for amateurs who are not quite ready to sing the full operas. It is planned to give a program of excerpts which will be classified as Opera Concerts in Costume. This would seem to be a good idea inasmuch as oftentimes the younger singers are perfectly capable of making an excellent impression in excerpts, whereas it would be fatal to attempt anything like the complete opera.

Vera Curtis Continues to Win Favor

Vera Curtis, soprano, made a tremendous hit at the recent radio revel held at the Hotel Plaza by the American Women's Association, singing several songs which brought down the house—a packed ballroom. Others on the program were Marie Dressler, Olga Petrova and James Montgomery Flagg. On June 12 Miss Curtis will sing in Plainfield, N. J., and will shortly leave for Atlantic City for her annual appearances there.



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Initial Opera at Ithaca

ITHACA, N. Y.—The initial performance of opera, presented May 25, in the Conservatory Little Theater, Ithaca, N. Y., under the direction of Andreas Dippel, by members of the New School of Opera recently established at the Ithaca Conservatory of Music, was highly successful.

The program included the Barcarolle from Tales of Hoffman, with Anita Hall (West Haven, Conn.) as Giulietta, and Catherine Miller (Lebanon, Pa.) as Nicklausse; Scene II, Act 1, from Il Trovatore, with Mary Aldrich (Philadelphia) as soprano, Lillian VanTassel (DuBois, Pa.) as contralto, Alfred Brigham (Genesee, Idaho) as tenor and Louis VanErmen (Keeyport, N. J.) as baritone, in the leading roles; also Act III from Le Nozze Di Figaro, in which the leading roles were sung by Imogene Hitch (Laurel, Del.), Louis VanErmen, Arnold Putman (Duluth, Minn.), Arlene Lawrence (Marion, Ohio) and Catherine Miller.

The quartet from the opera Fidelio, by Beethoven, was sung by Anita Hall, Imogene Hitch, Clarence Faris (Akron, Ohio) and Arnold Putman. The last scene was the famous sextet from Lucia di Lammermoor, in which Knox Dunlop (Apache, Okla.) was the Enrico, Catherine Miller the Lucia, Alfred Brigham the Edgardo, Clarence Faris the Arturo, Arnold Putnam as Bidebent and Alice Kemerer as Alisa. The costuming, staging and acting was finished and highly professional in character.

The following is an excerpt from the Ithaca Journal News in reference to the production: "A surprisingly finished program of grand opera awaited a capacity audience at the Little Theater last evening—an audience which was prepared to make allowances for amateurism. The conservatory singers have been under the direction of Andreas Dippel but a few months, yet their operatic technic is remarkable. Mr. Dippel has proven beyond a doubt the value of the new Ithaca School of Opera. For the first stage appearance of a group of amateur opera students the entertainment last night was phenomenal. The director's skill was apparent at every turn."

"The six scenes and excerpts from grand operas which were presented had been thoughtfully chosen for their wide range of musical emotion. They served as a convincing climax to the course established in January as a new venture in the field of conservatory affiliated schools. Following a colorful overture, The Merry Wives of Windsor, by the orchestra, the curtain lifted, disclosing to expectant watchers the famous Tales of Hoffman. The exquisite costuming, restful setting and pose of the group, made a beautiful tableau, which was maintained throughout the delicately shaded singing. For pure artistic merit, doubtless, the performance of Act III from Le Nozze di Figaro, by Mozart, attained a very high degree of merit.

"The selection which proved most popular with the audience was the familiar and always entertaining Donizetti masterpiece, Lucia di Lammermoor. Act II was presented, embodying the well known sextet and much of the dramatic action. This was the final number of the program, and acts David Polokoff, of Chicago, Ill., a student of Cesar Thomson, played a violin solo, Massenet's Meditation from Thais. Mr. Polokoff charmed the large audience by his exquisite tonal quality and mastery.

"Mr. Dippel is planning to present light operas as well as grand opera at the Ithaca School next year and the advance registration for this school, which is the youngest of the affiliated schools of The Ithaca Conservatory of Music, is exceedingly large."

G. E.

Sherwood-Newkirk Pupils in Recital

A delightful song recital by the pupils of Lillian Sherwood-Newkirk, assisted by Annie Louise David, harpist, and Rudolph Thomas, pianist, was given at the South Norwalk, Conn., Methodist Episcopal Church on May 4. During the program Mrs. Newkirk, Mr. Thomas and Carleton L'Hommeieu acted as accompanists. Regarding the rendition of the varied selections, one of the local papers commented as follows:

These recitals by Mme. Newkirk have become widely known for the polished artistry of the singers presented, and for the many finely trained voices brought forward.

Last evening's delightful affair was easily the most beautiful of recent years, many extremely finished artists being on the splendidly planned program. The singers from this studio have many distinguishing charms, the fine tone coloring, polished enunciation and perfect control of the breath, being especially in evidence. The first numbers on the program were given by young singers, who it is understood, were making a debut, among whom the writer found much to expect from, Ruth Haskins of Brooklyn, N. Y., has a lovely lyric soprano already in a year's work, displaying fine skill and lovely tone in its use. Alice Kane, also young artist of New York City, sang her numbers with much poise and beauty of tone, as can also be said of a very promising young tenor, Raymond Shearwood, who gave his numbers in splendid style. Another young singer, Preston Sherwood, Mme. Newkirk's nephew, sang his solo with a mellow tone color and assured style. Eva Wilkins, a young artist, has a fine soprano voice, and Marion Clark, a voice big and dramatic, giving evidence of much study. The soprano and director of the Congregational Church of Goshen, N. J., Alice Gott, gave the big aria from The Creation, With Verdure Glad, in superb voice. As the program progressed some lovely singing was given.

Alice Godillot, well known and beloved in the Norwalks, a pupil for many years with Mme. Newkirk, and just having sung day before yesterday, her first service at the famous J. D. Rockefeller Church—The Park Avenue Baptist, New York City—sang three charming songs in French with harp accompaniment. Grace Munson of the Church of the Redeemer, New Haven, Conn., has a magnificent contralto voice, which several years of study at this studio has brought to most perfect tone color. Esther Berg, soprano of the First Methodist Episcopal Church, Bridgeport, Conn., has one of the finest soprano voices heard here in many a day. The final number on the program was Belle Nuit, the lovely duet by Offenbach, sung by Miss Berg and Mrs. Munson with fine tonal beauty. Miss Berg's group of songs might be considered the gems of the program, were it easy to select the best of so fine a concert. The singers of the evening had the brilliant assistance of Annie Louise David, harpist, of New York City, who has played before at these concerts, and who gave in costume a bewitching arrangement by herself of what the program designated—A Chinese Suite—a fascinating group.

Norwalk should consider herself fortunate to have in her midst so generous a musician, artist, and superbly equipped teacher as Mme. Newkirk, who presents these recitals frequently here, in the interest of the finest things in music.

Colombati Artist-Pupil in Concert

Mme. Colombati, mezzo-soprano, and her artist-pupil, Nancy McCord, lyric soprano, sang recently at a concert given by the Staten Island Masonic Club. The following press excerpts appeared in the Staten Islander on April 29: "Mme. Colombati sang an aria from Mignon and the Spanish Love Song, by Chaminade. In these numbers she showed herself to be the true artist both as to style and voice. Thundering applause compelled her to add another number. Miss McCord followed with an aria from La Valli, by Catalani, and Ah Love, but a Day, by Mrs. Beach.

Miss McCord is the possessor of a voice of beauty and power, also rich in timbre, and under the skillful tutelage of Mme. Colombati she is bound to develop into an artist of the first rank. In response to the insistent demand of her listeners she gave an encore. Teacher and pupil then joined forces in the beautiful Barcarolle from the Tales of Hoffman. The enthusiastic outburst after this number was not stilled until Mme. Colombati consented to another number."

Miss McCord also sang with great success at a banquet given by the Educational and Efficiency Society for Dental Assistants at the Hotel Astor on May 16.

American Bass to Sing in Buenos Aires

Cesare Baromeo, young American bass, under contract with La Scala for three years, now in his second, has been engaged for the important season at the Teatro Colon of Buenos Aires. Among the many roles he is to sing are Roucher in Andrea Chenier, and Polkan in Le Coq d'Or, and he will create there the bass role of Tornaquinci in Giordano's new opera, La Cena dell'Beffe. Before sailing for South America he is to sing an oratorio concert, Jeptah of



CESARE BAROMEAO (CHASE SIKES),
American bass of La Scala, engaged for the Teatro Colon of
Buenos Aires.

Carissimi, under the direction of Maestro Vittorio Gui, with the Milan Symphony Orchestra and the La Scala chorus, at the Verdi Conservatory of Milan.

This young American bass is held in great esteem by the La Scala management and has already prepared several important roles for the coming season. He has had numerous offers from theaters of importance throughout Italy, which he has been unable to accept owing to his long contract with La Scala.

A. B.

Trevisan Pupils Score

Gilbert Ford, tenor, and professional student from the class of Vittorio Trevisan of Chicago, won success at the Bowling Green Festival on May 7. Mr. Ford sang the tenor role of Elkanah in the opera, Eli, by Costa, and the reviewer for the Park City Daily News of that city had the following words to say: "Mr. Ford is deserving of especial laudation for his work. His voice is a pure lyric in quality, yet he delivered the dramatic aria in the first part with sufficient power and great beauty of voice. His singing throughout the evening was a delight to the audience."

Another professional student from the class of Vittorio Trevisan is making her mark in the operatic world also. She is Giulia de Revueltas, who recently made her debut with the San Carlo Opera Company in Detroit, singing the role of Maddalena in Rigoletto. Later she sang Lola in Cavalleria Rusticana with the same company. Reviewing her performance, the critic of the Detroit Times on April 17 wrote: "Giulia de Revueltas, a young Mexican contralto, who made her debut as Maddalena with the San Carlo forces, should prove a real asset to impresario Gallo."

Rose Florence Presents Pupils

On May 15, Rose Florence, San Francisco soprano and teacher, presented some of her pupils in a delightful studio recital at the Fairmont Hotel before an audience of about four hundred people. The singers reflected much credit upon Mme. Florence's method of teaching and the audience did not hesitate to show both teacher and pupils its appreciation. Those appearing on the well arranged program included: Romy Piazzoni, Serena Preusser, Cecilia Schoenstein, Loraine Stebinger, Margaret Weil, Elsa Cellarius Woolams, Mary Young, Carmen Bland, Irene Carroll, Marion Finger, Mrs. William Goldnamer, Martha Jalava, Reva Thomas Ker and Marjory Mock, also Mrs. Arthur Ford, Stanford E. Moses, Jr., and Ira D. Morgan, Helen McClory and Elizabeth Alexander were at the piano.

Summer Session at Springfield Institute

A ten weeks' summer session will be held at the Springfield Institute of Musical Art, Inc., from July 6 to Sep-

tember 2. Features of the summer courses include lectures, artist recitals, special classes for teachers, student concerts, ensemble training, coaching for concert work, and dancing.

SAILINGS**Adele Margulies**

Adele Margulies, teacher of Edmond Vichnin and other brilliant young pianists, has sailed for a three month's stay in Europe, returning in time to resume instruction October 1. Last year she had the pleasure of witnessing young Vichnin's splendid success in concerts in Vienna, Berlin and elsewhere.

Mildred Dilling

Mildred Dilling, harpist, sailed on May 30 on the S.S. Orduna for England; later she will go to France. She will return in October.

More Gray-Lhevinne Capacity Audiences

For the opening of the Spring Music Festival at Elyria, Ohio, the local Board of Education engaged the popular violinist Estelle Gray-Lhevinne. The artist gave two programs to two capacity audiences and created much enthusiasm. Efforts are being made to bring Gray-Lhevinne back next season for at least two more programs.

Gray-Lhevinne gave the Bruch G minor concerto, the Godard Concerto Romantique, as well as the Vieuxtemps and the Tschaikowsky concertos, also masterpieces of Saint-Saëns and Massenet, and many novelties and smaller pieces, including some original melodies of charm.

As Elyria is near Oberlin, Ohio, a body of Oberlin Conservatory and college students made an enthusiastic portion of her audience on the evening of May 4. Elyria is being congratulated upon having a star of such magnitude and general appeal to this section.

Paula Pardee Pupils Please

On May 16, at Steinway Hall, a piano recital was given before an appreciative audience by pupils of Paula Pardee. The program was excellently rendered with a finish and interest, which has been handed down from Leginska, whose assistant Miss Pardee is. Those appearing were: Fannie Spina, Alice Hetzel, Sophie Wolff, Ruth Schiemann, Dorothy Pouch, Harry Chefer, Sadie Spina, Annabelle Ott, Kate Stein, Marion Jones, Dora Katzoff and Dorothy Delsing. An artist-pupil, Raymond Burrows, gave a brilliant rendition of the Schumann Carnaval.

On the afternoon of May 24, Miss Pardee presented some of her junior pupils at her studio, among them: Lillie Berman, Mildred Kirshbaum, Edna Solomon, Helen Sliteir and Lillian Stein. Annabelle Ott, one of the advanced pupils, played a group of solos.

Miss Pardee is now in her studio in the new Steinway Hall.

Yvonne D'Arle the Star at**St. Louis Municipal Opera**

The St. Louis Municipal Opera Company's season opened May 26. The attraction was Johann Strauss' three-act comic opera, A Night in Venice, with Yvonne d'Arle, soprano of the Metropolitan Opera Company, as the principal singer. The Municipal Opera has its open air theater in Forest Park, where 10,000 persons can attend a single performance. This is the seventh year of this civic enterprise and indications are that this season will be the greatest so far. It is said that already the advance sale amounts to over \$100,000.

Aside from Miss d'Arle and the large orchestra under the direction of Charles Previn, there is also a large chorus, which, with the orchestra and principals, comprises a company of nearly 200.

Music Dealers and Publishers in Session Here

The National Association of Sheet Music Dealers held its annual convention at the Hotel McAlpin on Monday and Tuesday of this week and the National Association of Music Publishers was in convention on Tuesday at the Hotel Belmont. On Tuesday evening the annual banquet of the latter association was held at the Belmont. Members of the dealers' association were guests of the publishers. An account of the conventions will appear in next week's issue of this paper.

Scholarship Awards Postponed

The free contest for the eight artist memorial scholarships recently given to the Gramercy Music School has been postponed from June 5 to September 12. The school reopens in September, when the winners will enter their respective classes in cello, voice, piano, composition, accompanying and dramatic art.

Anna Case Records Indian Dawn

Anna Case, lyric soprano, recently recorded J. S. Zamecnik's lovely ballad, Indian Dawn, for the Edison Phonograph Company. It is considered a fine reproduction and Miss Case's voice was never more lovely than in this beautiful Indian love song.

An Outdoor Aida

An open air performance of Aida is announced for the Stadium, New York, on June 27. The visiting Italian tenor, Bernardo de Muro, will sing Radames and the whole production will be on a very large scale.

Trabilsee Pupil Touring Europe

Madge Van Loom, soprano, who has studied exclusively under Tofi Trabilsee, is at present touring Europe. She has sung successfully in most of the capitals of Central and Southern Europe.

Mildred Haire Going Abroad

Mildred Haire, a Perfield teacher, will spend the entire summer studying and traveling in France and England.

ANOTHER PUPIL OF JOSEPH REGNEAS MAKES EUROPEAN DEBUT

Gitla Erstinn, Coloratura Soprano, Brought Out by Joseph Regneas in Brilliant Recital at Town Hall, Wins Unusual Success at First Appearance Abroad

Those who attended Gitla Erstinn's recital at Town Hall last season will not soon forget the beauty of her singing and will be glad to know that at a recent recital in Nice, France, she repeated her New York success, winning the unanimous praise of public and critics.

Scarcely more than twenty years of age, she has already attained an artistry that places her in the front rank of young American singers. For twelve months of each year for three years (for Miss Erstinn was one of the Regneas students who accompanied him to Maine each summer, as well as pursuing her studies with him in New York) this young singer was a faithful and enthusiastic student at the Regneas studio, where she acquired a surety of technic, depth of insight and interpretation which made her recital a pure delight to the most blasé concert goer. There was nothing of the debutante about the work of this little daughter of Virginia, albeit she was refreshingly simple and natural, and her program, demanding absolute control of vocal and emotional resources, gave unfailing delight to her audience.

STUDIES BEGAN IN RAYMOND, ME.

It was in Raymond that one morning the country stage coach, upon its arrival, brought among its passengers a little auburn-haired Southern girl—away from home for the first time—who had traveled what to her seemed an interminable distance, to take her first steps in the beautiful study of the art of singing. Like many another ambitious and talented girl, she started out "full of high hopes, lovely possibilities, and earnest plans" to travel the road that would lead to artistic achievement. Fortunately she was not long in getting on to the "straight and narrow path," and, because it was straight, there were no digressions and progress was steady and sure, until she made her appearance on the stage at Town Hall, standing calmly and unassumingly before a capacity house composed of an exacting, though sympathetic audience. Their sympathies were not long to be drawn upon, however, for soon it was evident that before them stood one who had a message which she knew how to deliver. Such a firm footing on the road of artistic virtue should, and doubtless will, result in a career which will make the name of Gitla Erstinn encircle the globe. A voice properly used is like money put out at compound interest—and the steady growth along the lines already traveled must eventually spell complete success.

In the following paragraphs are reproduced a few excerpts which have been culled from the New York critics' reviews, all of them containing words of unqualified approval of the young artist:

"A charming appearance, a charming art! Both pleasing, aesthetic and delightful; these comprise Gitla Erstinn and they mean a young debutante in the difficult art of song, who stood the test last evening before a large audience in Town Hall, happily and justly. This soprano voice is even throughout, delightful and particularly pleasing to the ear

and trained in a good school. Her work is of lofty ideals—never was her instrument forced, or effects overdrawn. In short, a beautiful portrayal which bids fair to have a great future. The program was of musical worth and many encores were demanded."—*Staats Zeitung*.

The Sun and Globe said: "Gitla Erstinn answered the challenge that coloratura programs are invariably dull in indisputable fashion. She furnished as much interest in



GITLA ERSTINN.

what she sang as in how she sang it. Be it noted that the long, unaccompanied phrases of the Tsar's Bride proved Miss Erstinn infallible as to pitch. Be it further recorded that this, the youngest of the day's coloraturas, held up her head in more than promise, that she phrased intelligently, produced her tones clearly and conveyed a charming picture both aurally and visually to the large audience. She never lost footing in the high swinging phrases of the trapeze." High praise indeed for this charming young singer.

"Gitla Erstinn displayed a fresh, lovely voice and vocal

skill above the average," was the New York World's opinion, and, "Clear tone—expressive capacity. Even after Hempel—much to enjoy" were some of the comments of the New York Tribune.

B.

Stockholm University Singers Delight

Dame Weather played a mean trick on the boys from the North, the Stockholm University Singers, who were compelled to make their first American appearance at Carnegie Hall on June 4, at a temperature that was well over ninety. They sang manfully, those blond-haired gentlemen—but the final word of each number was scarcely out of their mouths before the flock of handkerchiefs began mopping foreheads and necks that were not used to such conditions. However, it was an excellent singing organization. They will compare favorably with any university glee club in the United States; in fact, it was much better than most of them. The tone quality is excellent, except once in a while when the first tenors are called upon to shout louder than is good for their voices. Balance and precision left nothing to be desired, and the mezzo voce and pianissimo singing is truly exquisite in quality. The director is Einar Ralf, who is also one of the soloists, the other being Nils Soderstrom.

The program, entirely in Swedish, included a few folk songs, and compositions by Emil Sjogren, E. Grieg, S. Palmgren, H. Alfvén, and others. The flag presented to them before the tour by the King of Sweden was brought out and held on the stage by a standard bearer during the entire time the society sang. At the beginning there were some ceremonies in which local Swedish singing societies welcomed the visitors. The house was filled to the last seat, a rare sight in June at Carnegie, with an audience that expressed its entire approval of everything that occurred.

Cincinnati Conservatory Concert

CINCINNATI, O.—The fifth concert of the season given by the Conservatory of Music Orchestra presented three pupils as soloists with the orchestra—Waldene Johnston, pupil of Robert Perutz; Verna Cook, pupil of Mme. Fritz Reiner, and Ruth Spencer, pupil of Mme. Marguerite Melville Lisziewska. The orchestra played the Saint-Saëns Youth of Hercules and Dvorak's New World Symphony with all the hallmarks of the professional, and attested to the splendid training it has had.

B.

Elsa Alsen for Cleveland

Elsa Alsen, who appeared with the Cleveland Orchestra this past season with great success, has been engaged for a recital in that same city next October.

St. Louis Symphony Manager Resigns

G. A. Baldini, manager of the St. Louis Symphony Orchestra, has resigned his post.

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1925.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.ERNEST F. KELERT.....President
WILLIAM GÖPFERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4650, 4651, 4652 Caledonia
Cable address: Musicalier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

ALVIN L. SCHMOEGER.....General Manager
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Managing Editor
General RepresentativeOFFICES
CHICAGO HEADQUARTERS—BARNETT CO., 320 to 330 Orchestra Building, Michigan Avenue, Harrison 11-1200.
BOSTON AND NEW ENGLAND—9 Symphony Chambers, 248 Huntington Ave., Boston. Telephone Rock Bay 5554.
LONDON, ENGL.—CARL BACHINGER (in charge), 175, Piccadilly, W. 1 and 124 Wigmore Street, W. 1. Telephone Mayfair 4453. Cable address, Musicalier, London.
BERLIN, GERMANY—C. HOOPER TRADE, Beethovenstr. 21, Berlin-Charlottenburg 1. Telephone Wilhelm 9144. Cable address Musicalier, Berlin.
PARIS, FRANCE—CLARENCE LUCAS, 13 rue des Hautes Clouzeaux, Berres.
MILAN, ITALY—ANTONIO BASSI, 21 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Co., New York, General Distributing Agents; London News Co., London, England; Chinese Western Distributing Agents; New England News Co., Eastern Distributing Agents; Australian News Co., Ltd.; Agents for Ireland, Melbourne, Brisbane, Adelaide, Perth, Tasmania; Agents for New Zealand, New Zealand News Co., Ltd., Wellington; European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bistroques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department, 437 Fifth Avenue, New York, the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layout which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK JUNE 11, 1925 No. 2357

An opera audience that thinks itself enthusiastic ought to take lessons from a Polo Ground or Yankee Stadium crowd at a baseball game. They don't applaud; they shake the globe.

An English curate has made a musical setting for Psalm 137, "By the waters of Babylon we sat," and he claims that he obtained his tonal inspiration "from hearing babies cry at baptismal services." That surely is an example of making the best of things.

Reports from Australia indicate that, as was to be expected, Mme. Galli-Curci is winning the same meteoric success there that was hers in this country and England. Sydney, where she first appeared, insisted upon eight concerts, all of which were sold out in advance, and Melbourne, where she began in April, promised to take ten.

Emma Albani, famous singer in her day, now living in retirement in London, has just been made a Dame Commander of the Order of the British Empire on the King's birthday honor list. Perhaps this attention on the part of His Majesty may bring some more substantial rewards from well-to-do friends for Mme. Albani, who is not in the best of circumstances.

It would be interesting to know the inside story—and there is one—of Ernest Bloch's resignation from the directorship of the Cleveland Institute of Music. Cleveland appears to be one of those unfortunate cities where music making and musical politics cannot be divorced. There is plenty of room for more than one big man in the music world in Cleveland, even if Cleveland itself does not seem to think so. As for Mr. Bloch, he will be better off out of an atmosphere that cannot have failed to be utterly unsympathetic to him.

One hears that two distinguished European composers are to come over here for the first time next winter—the Italian, Ottorino Respighi, director of the Academy of St. Cecilia, in Rome, and Arthur Honegger, the Swiss-French composer, whose Pacific 231 was the favorite novelty of last season's symphony concerts. Respighi's latest work for orchestra, *Pini di Roma* (*The Pines of Rome*), will be done by Toscanini during his short season with the Philharmonic Orchestra, while Honegger's oratorio, *Le Roi David*, a novelty for this country, will be performed in New York by the Friends of Music under Bodanzky and in Boston under Koussevitzky.

The New York Symphony will also play his *Sous-Marine*.

Says the London Musical World and Herald: "Sir Dan Godfrey played for the Bournemouth children the fox trot, What'll I Do?" And how long, dear M. W. and H., has that very waltzy waltz been a fox trot?

Olive Fremstad is the latest prima donna to seek relief in the courts. She told the judge at Portland, Me., last week that she had been deserted by one Harry Lewis Brainard, ever since 1918; that she had no idea why he thus cruelly left her, and that she doesn't know where he is living now. "My husband went to California in 1918," she told the judge, "saying he would take a little trip and have a rest. He never came back." The judge reserved decision.

Just for the benefit of the editor of the Australian Musical News, we announce that the MUSICAL COURIER will this summer publish some more of the original, entertaining cartoons by Johan Bull. Doubtless the editor of the A. M. N., who likes these cartoons, will steal them again for his fall issues without a word of thanks or credit, as he has previously done. So we beg any Australian reader who may see cartoons by Johan Bull in that magazine to supply the missing credit line, "From the MUSICAL COURIER."

For several years before La Cena Delle Beffe was written, Giordano had not done much composing, but with the success of that opera established, he has entered on a new period of activity. Just now he is busy on a three-act opera called *Il Re* (The King) to a libretto by Giacchino Forzano, the scene of which is laid in France in the second half of the eighth century. As soon as he has finished that he promises to set still another libretto in four acts by Forzano, called *Rasputin*, and founded on the life of that notorious Russian monk.

Few musical institutions in this country have attained the respectable age of the Guilmain Organ School, which has just held its twenty-sixth commencement exercises. Founded by Dr. William C. Carl and still conducted under his direction, this school has doubtless been the largest single factor up to the present in the development of the love for and practice of good organ playing in this country. Dr. Carl deserves heartiest congratulations and the earnest thanks of the musical world in general for the wholehearted devotion with which he has always kept the ideals of the school so high.

The sad, sad thing about it is that these gentlemen who die and leave funds to benefit music do not take the precaution before they die to select some competent person to administer them. Today there are more funds available in this country to help the cause of music than ever before, but unfortunately most of the administrators apparently seem to know nothing about the theory or practice of music itself and still less about what may be called the politics of music. That hateful thing called "pull" works a great many wonders in this country, so it was hardly to be expected that the field of music could completely escape.

The fine reports which have been coming out of England about Florence Austral, dramatic soprano, for the last few years, were more than confirmed by performance when the young Australian singer, who has just sailed back for London, appeared here at the Cincinnati Festival. Coming to Cincinnati practically unheralded, she won an immediate and almost sensational success. Frederick Stock heard her and immediately asked her to stay long enough to appear at the North Shore Festival at Evanston, which she did, singing a most exacting Wagner program with his orchestra, and again winning a strong party for herself by single appearances. There is no doubt that the singer's visit next year will be a still more notable success.

The foul murder of Thomas L. Leeming brought untimely death to one who had done a great deal for music, his principal love among the arts. In a quiet and unostentatious way, Mr. Leeming had given a great deal to aid young music students. A number of well known artists were indebted to him for the financial support which enabled them to pursue the studies upon which their careers are founded. He was a director of the Metropolitan Opera and it is no secret that its annual season in Brooklyn has been continued only because of Mr. Leeming's interest. He was a fine, upright, modest, honest man who will be missed not only by those who enjoyed his benefactions, but also by those who knew him merely as a friend.

OUR SAVAGE TASTE

In a recent issue of *The American Mercury*, Daniel Gregory Mason takes a whack at musical taste, at modernism, at jazz plus Whiteman, and at most everything that we are and are not in general and particular. He heads his article *Stravinsky as a Symptom*, but Stravinsky is merely a text for a sermon on the sins of the days, which are many, according to Mason, and which amount to general degeneracy or perhaps, rather, one should say "the never having arrived state," for one cannot go backward until one has first gone forward. Whatever comes down must once have been up.

Mr. Mason begins with the average or proverbial small boy's idea of poetry, "a relentless recurrence of two-syllable groups, all exactly alike:

*The boy stood on the burning deck
Whence all but he had fled.*

Further on he enlarges upon this idea with a quotation from Masefield:

*I must go down to the sea again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by;
And the wheel's kick, and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.*

and its paraphrase

*I want to get down to the ocean again, to the wonderful sea and the sky
And all that I ask is a ship of my own and a compass to steer her by,
And the pull of the wheel and the sound of the wind and the glistening rigging so free,
And the grey of the dawn coming up o'er the bow, and a mist on the face of the sea.*

and says: "Of thirty-five hundred students asked to choose between this sorry sing-song and the original, a majority in grades, high school, and college actually preferred the sing-song."

And in music Mr. Mason finds the same sort of taste for rhythmic regularity, and says that "the majority of what we are pleased to call our musical public are still in this childish or savage stage" as shown by the popularity of jazz, and then goes on to demonstrate with considerable skill that much modern music, "with its reliance" on brief bits and snippets of tune, on stereotyped clichés, and on the ostinato, that degenerate modern grandchild of the savage tom-tom, "is of the same nature as jazz in spite of its fancy dress. It is still a tramp even though, like the tramp in the story, it awakes in the king's palace.

All of which is very neat, but misses the point, or a point, which is, that, even among real musicians, there are those who like music, and modernism, and jazz, just as there are those who like Beethoven and who also like the crash of thunder or the rush and rattle of a passing express train.

The whole confusion arises out of the fact that a few people have persisted and still persist in classing jazz and modernism with music.

And the comparison with the American boy's taste in poetry is equally inept. The American boy has no taste in poetry. What he has is a taste in rhythm, and rhythm means to him only regularity of beat. True, he does like his rhythm attached to some subject he understands—ships, or sports, or fights—just as in jazz, he likes it attached to a tune he can understand.

There is also, it must be confessed, a good deal of poetry by good writers, and a good deal of music by good composers, quite sufficiently rhythmic to satisfy these "savage" tastes. That is the trouble. Our people are brought up on such things, taught them in school. The average American youth has no idea that there can be any rhythm except that which is vigorously expressed. That is what school training does for them, whether it be the scanning of Latin lines or the reading of Longfellow's doggerel—Under the spreading chestnut tree—and such like.

The trouble with much modernism is that it is not a joke. Not being funny, it is just a bore. It is not music. It is just annoying noise, annoying because it demands our attention (since it gets us safely shut up in a hall before it starts its attack.) The whole error is in taking any such things seriously. Let them have their way, and die, and be forgotten!

VARIATIONS

By the Editor-in-Chief

Was Goethe really musical? His relations to music are described by Wilhelm Bode, in a book called *Die Tonkunst in Goethe's Leben* (The Tonal Art in Goethe's Life).

The poet and philosopher is described as revealing his first love for music at the home of his artistic and cultured parents. In 1775 he went to Weimar, where music formed one of the chief diversions of the Court circles. When Goethe became Intendant of the Weimar Royal Theater, a new era began for that institution. Works by Cimarosa, Paisiello, Bach, Handel, Gluck, and Mozart graced the repertory, and Goethe himself was busy with plans for opera and singspiel librettos, besides prosecuting diligently his thorough study of the laws of acoustics. The Stadt-musikus Eberwein was commissioned later to organize a little private orchestra for the Goethe home, and during the evening of his life, the great man often found pleasure in bidding phenomenal young Felix Mendelssohn to play for him.

On the other hand, it is a significant fact that in anticipation of Mendelssohn's first visit to Weimar, Goethe's piano had to be cleaned, tuned, and re-strung, and his music dug out from dusty trunks in cellar and attic. Also, during the Goethe travels in Italy, his writings contain references to every art manifestation in that melodious land, except music!

August Richard points out in the Leipziger Neue Zeitschrift für Musik that Goethe's strongest friendships with musicians were confined to composers of the lesser sort, and cites that circumstance as a proof of Goethe's lack of real musical judgment. Philipp Christoph Kayser and Johann Friedrich Reichardt were Goethe intimates, but their music has not survived their own period. With Carl Friederich Zelter, Goethe exchanged 885 letters and himself ranked that correspondence higher in importance than the one with Schiller.

We now know Zelter to have been selfish, narrow-minded, and utterly insensible to the talents of his contemporaries, and many passages in his epistles to Goethe, if they influenced the recipient, must have led him along entirely wrong musical paths and into radically erroneous conclusions. Undoubtedly it was due to the baneful Zelter manipulations, that Schubert, Beethoven, and Berlioz received only scant acknowledgment of, or no answers at all to their letters to Goethe, and that Weber was treated so coldly by the poet whom he adored. It seemed almost unbelievable that neither in the voluminous and detailed Goethe diaries nor in the correspondence with Zelter is there a single line referring to the death of Schubert and Beethoven.

Twelve-year-old Mendelssohn, in a letter to his sister, throws a sidelight on Goethe's understanding of music. At that time, a certain Madame von Sczimanowska, a beautiful Pole, stood high in favor with Goethe and was praised immeasurably by him as a pianist. Shrewd little Felix wrote to his sister: "Goethe ranks Sczimanowska higher than Hummel. He has confused her beautiful face with her unbeautiful (nicht hübsches) playing."

Many years after, in his talks with Eckermann, Goethe partially corroborated the Mendelssohn verdict, and said: "She was not only a great virtuoso but also a beautiful woman. That is why every thing she did seemed to us to be attractive."

Was Goethe musical?

Attention, conductors! The city of Görlitz, in Germany, advertises for a municipal director, to lead a symphony orchestra. The city will give him \$1250 annually and all he has to do for that sum is to organize the orchestra, pay the men and the rent of the concert hall, and bear all the expenses of advertising, rehearsing, etc. It is a sinecure.

Russian Baby—"For Heaven's sake, Mamma, if you will insist on crooning that monotonous cradle song in C minor, would you mind making that E an E flat every time you come to it?"

All classes of American citizens stopped arguing last week over the relative merits of Alessandro and Domenico Scarlatti, and took up the discussion of whether or not Babe Ruth's baseball playing had suffered from his recent illness.

Writes Opus O'Flynn: "In a discussion which I had with Siegfried O'Houlihan the other day, I told him that Stravinski's recent composing reminds me of the Irish military instructor's definition of strategy. 'Strategy,' explained the lecturer, 'is whin ye don't let the inimy discover that the

ammunition is run out, but just kape on firing.' Don't you think that Stravinski's current output bears out my argument?"

Prima Donna (over the 'phone)—I can't sing Aida tonight; I have a dreadful cough.

Impresario (cheerfully)—Fine! We'll do Traviata and put you on as Violetta.

According to Henry T. Finck, Anton Seidl at one time entertained the novel plan of rendering Wagner's Ring less fatiguing by dividing the four representations as follows: First evening, Rheingold and the first act of Walküre; second evening, second and third acts of Walküre; third evening, first and second acts of Siegfried; fourth evening, third act of Siegfried and first act of Götterdämmerung; fifth evening, the rest of Götterdämmerung. Bertram Smith was another who thought along those lines and he offered this suggestion for six sections of the Ring: First evening, Rheingold; second evening, first two acts of Walküre, lasting, with an interval of twenty-five minutes, three hours; third evening, third act of Walküre, followed by first act of Siegfried; fourth evening, second and third acts of Siegfried; fifth evening, prologue and first act of Götterdämmerung; sixth evening, second and third acts of Götterdämmerung. However, antedating the Seidl and Smith schemes, there was an excellent one outlined by another skilled inventor, who projected the appended schedule: First evening, Rheingold; second evening, Walküre; third evening, Siegfried; fourth evening, Götterdämmerung. The originator of the last named design was named R. Wagner.

A lady, observing that a stranger in her pew had no hymn book, politely handed him one. "Thanks," said the gentleman with suavity, "I seldom use a libretto!"

And speaking of librettos, an interesting point for Beethoven's biographers to clear up is the whereabouts of his opera Melusine. He asked the poet and dramatist Grillparzer to give him a libretto, and what followed is best described by that writer himself, as quoted recently in the Berlin Börsen Courier:

"Beethoven's request, I may as well confess, caused me no little embarrassment. In the first place, I had entertained no thought of ever composing an opera book, and in the second place I doubted whether Beethoven still was able to compose an opera, for he had become entirely deaf and his latest compositions, aside from their high artistic value, revealed a degree of austerity which seemed to me to be opposed to the proper handling of singing voices. However, the idea that I might be of service in enabling the great man to give the world a work that, under all circumstances, would be interesting, caused me to put aside all scruples, and I yielded. . . . I chose the fable of Melusine, eliminated the doubtful elements as much as possible, tried to give frequent employment to the chorus so as to achieve mighty finales, and also by making the third act nearly melodramatic, tried to adjust myself to Beethoven's latest manner. The master seemed to like my poem, and promised to begin its composition a few days later, as soon as he arrived in the country. Later he met the poet and said: 'Your opera is finished.' After Beethoven's death not a piece of manuscript was found which could be connected with our collaborated work. My libretto subsequently fell into the hands of Conradin Kreutzer. If none of the contemporary musicians find it worth while to compose my Melusine, I have no feeling but one of happiness. The music is as remote as the poem."

More about librettos. Verdi and Boito became acquainted shortly after the former had read the libretto of Gioconda. Verdi sent laconic word to Boito: "I should like to compose Otello. Do the libretto." Boito made written answer: "Very well." According to the Corriere d'Italia, the libretto was almost finished when Verdi sent for Boito.

"You wrote the libretto of Gioconda, did you not?"

"Yes."

"Then you must remember the monologue of Barnaba in the first act."

"The O, Monumento?"

"That's the one I mean. Is there any reason

why Iago could not sing a monologue like that?"

"None."

"Well, I have the music of it ready—here."

Verdi tapped his forehead.

"Do you wish the text?"

"With all my heart. How soon may I have it?"

"Tomorrow."

"Nonsense. Let us say today."

"Why not do it at once?"

"By jove! that suits me perfectly."

A few hours later Boito handed Verdi the manuscript, and before nightfall the music was set to the famous Credo.

"A pleasant musical diversion on the piano," says an exchange, "is for two players to sit side by side, put one arm each around the other's waist or shoulder, and with the arms left disengaged—one right and one left, respectively—render some difficult composition, the player to the right reading the treble, and the player to the left the bass part. It is amazing how easy the hardest compositions become, when performed in that manner." We shall try the system with some pianists we know—their mothers permitting.

Russian music criticism probably is the most progressive in the world. At Kiev, Colonel Alexander not long ago killed one of the players in a café orchestra for playing a certain march badly.

Much has been written about the art of accompanying singers, but none of the writers tells the hapless person at the piano what to do when the vocalist strays a quarter of a tone from the proper pitch and refuses to come back. Murder in the first degree would be a harsh but effective remedy, and under the circumstances any jury is bound to bring in a verdict of justifiable homicide.

The class was given Oliver Cromwell as the subject for a short essay, and one of the efforts contained the following sentence: "Oliver Cromwell had an iron will, an unsightly wart, and a large red nose; but underneath were deep religious feelings." —Exchange.

In a little brochure called "Echoes," Hans Schneider, piano pedagogue, of Providence, R. I., gives his pupils the following epigrammatic and useful hints:

The fact that piano playing is ostensibly done with the fingers is no reason why you shouldn't use your brain when practicing.

The fact that a piano has no conscience is no reason why you shouldn't have one and occasionally pity your teacher.

The fact that the pedal is played with the feet is no reason why it should be used as a foot rest.

The fact that the piano keys are covered with hard material is no reason why you should play with a hard touch.

The fact that your chair is made of wood is no reason why you should sit as though you were made of the same material.

The fact that prize fighting and piano playing are both done with muscles is no reason why you should fight your piano with yours.

The fact that time is fleeting is no reason why your "time" should not be steady.

The fact that a piano has more than one key is no reason why you should occasionally choose the wrong one to play on.

The fact that a quick passage is called a "run" is no reason why it could not be improved by slow practice.

The fact that a composer is dead is no reason why you should try to kill his works.

The fact that the Bible says, "Let not your left hand know what your right hand doeth," is no reason why you should always play your right hand after the left hand.

The fact that most people like cheap music is no reason why you should cheapen yourself and cater to their taste.

Now for a hearty laugh! This is from the London Tatler: "Many a man has more hair under his nose than 'knows' under his hair."

Musicus—Where are you going this summer?

Harmonica—My wife and I have talked it over and we have concluded that home is far more comfortable than any place at the seashore or in Europe, so we—

Musicus—We can't afford to go away this year, either.

LEONARD LIEBLING.

SOOTHING SYRUP

Music, that gentler on the spirit lies
Than tired eyelids upon tired eyes.

A writer in an English evening paper infers from this and similar sentiments uttered by the poets that music in former times used to be a favorite soporific and nothing else. The classics, including Beethoven, are a sort of mental soothing syrup to him. And he calls for "modern" music as a stimulant. Now this somnolent conception of music is still the favored one with poets, for literary men in all ages have distinguished themselves by a most remarkable obtuseness and ignorance concerning all things musical. But to any musical person the very idea of Beethoven as a composer of musical sedatives is too ludicrous for words. It is doubtful, indeed, whether music, despite the modern sonorities, will ever be quite so exciting again.

In fact, there is in reality no real distinction between the music of different periods, for the things that people want to express are in all ages the same. What does change is the means of expressing them, the vehicles—the methods of locomotion, as someone has aptly expressed it. Who would, in this century, choose the stage coach when we can travel by motor car? To use a stage coach would be an extravagance, or an affectation. Modern composers speak in the language of today, just as writers use the language of today and not that of Shakespeare or Chaucer. Yet there are still people who reject modern composers because their methods are "modern," i. e., the methods of today. And they are so naive as to be surprised when a modern composer likes the classics: they seem to think he ought to be hostile to them because he doesn't steal their clothes! The difficulty is to find the man within the clothes, the music within its changing shell. When one does find it, alas! it is more often a soporific nowadays than is the music of Beethoven's time: it is only the dynamics that keep you awake, and soon one even becomes used to that.

MAHLER

A very fair and serious consideration of the case of Mahler is contributed to *The Chesterian* by Dunton Green. He analyses the qualities which made him come so near greatness and yet made him an essential failure, historically. Surely there is a tremendous discrepancy between form and content, specific weight and outward proportion, in his symphonies, but they were written by a man who was tremendously in earnest and served art as best he could. Insincerity is not a thing that he can be accused of, and to dispose of him with a wave of the hand is both superficial and unjust. His tragic fate is well summed up by Mr. Green in his concluding paragraph: "Disavowed both by sated highbrows who took umbrage at the simplicity of many of his themes, a simplicity which seemed to them vulgar, and by the masses who could not understand him, Mahler paid the penalty of the prophet who calls too early and the inventor who comes too late."

PERHAPS A SOLUTION

Still the discussion goes on as to how and why the human voice is produced. Sir Richard Paget recently demonstrated in London that the sounds of our speech are not formed in the larynx but in the mouth, and that the larynx has no function except to reinforce them. His demonstrating apparatus consisted of a tube, into an end of which one breathes, while on the other end there is an artificial larynx. At the end of this larynx the operator's hands are arranged in such a way that they replace the action of the mouth, the tongue and the lips. Sir Richard, who had evidently practised assiduously, was able to produce a number of understandable phrases, for instance: "Hello London, are you there?" or again "O Lillah, I love you," and then a handy phrase for the dentist chair, "Easy there; you're on the nerve." Perhaps with a little more practice Sir Richard will be able to produce an artificial prima donna, impeccable in intonation and enunciation.

DE RESZKE AS ROMEO

Oscar Seagle, who was associated no less than twenty-four years with the late Jean De Reszke in one capacity or another, first as pupil and finally as associate teacher, and was one of his closest friends, told a very interesting anecdote of the great master, relating to something which occurred early in the spring of 1924, just before Seagle returned to the United States after the winter session of the De Reszke-Seagle School at Nice.

One morning Seagle dropped in on De Reszke, who was coaching two pupils, a soprano and a tenor, in Romeo and Juliet. When the tenor had finished

his lesson De Reszke let him go but kept the soprano and turning to Seagle said, "Now I will sing Romeo for you." And sing he did, for half an hour or more, all the arias and the duets with the soprano. The master had just passed his seventy-fourth birthday at the time, yet, declared Seagle, his voice was fresh and beautiful, sounding even better than he had recollect ed it from performances years before at the Metropolitan. When he had finished, De Reszke turned to Seagle, who was moved to tears, and said: "There, my friend, you are the only man who ever heard Jean De Reszke sing Romeo off the stage."

TOO BAD!

This is what the book says—or would have said if it had been written in English: "I thereupon asked him what he thought was the cause of the decadence of the fine arts in our century, above all of painting, which has vanished almost to the last trace. The love of riches, he replied, has caused this change. Among our ancestors, when merit alone was rewarded, the fine arts flourished, and every man was keen to have the glory of transmitting useful discoveries to the next generations." The book is called *Satyricon*. It was written in the choicest Latin during the reign of Nero in ancient Rome, and the author was Petronius. He was not the first to write that the age in which he lived was more decadent than a former age. We have also heard it said that there has been a tremendous decline in the fine art of music since our ancestors had the privilege of meeting Beethoven, Mendelssohn, Wagner, and more of the early musicians. Too bad!

FROM LONDON

Here's a paragraph from the London Musical News and Herald, London:

I heard a particularly neat reply to the polite question addressed to an artist the other day, "What do you think of America?" He replied, "Ask me in twenty years." "Why," continued the questioner, "will it take you that long to make up your mind?" "No," responded the artist, "but I shall be retiring about that time."

If the implication is that British artists or any other foreign artists regard America as a field to be explored only when they are past the height of their powers and after everything possible has been gotten out of the home field, the reply, far from being neat, is laughable, as a number of European artists have found to their cost in the last few years. Such an artist as John Coates can afford to wait, but he is the rare exception.

QUOTE DIFFERENT

Just for the sake of program makers of the future, let it be recorded that the first American performance of Respighi's Concerto Gregoriano for violin and orchestra took place when Jacques Gordon played it with the Chicago Orchestra in the pair of concerts of October 31-November 1, 1924, not—as a stray copy of the Boston Symphony program which came to our desk erroneously claims—when Albert Spalding played it with the Boston Symphony Orchestra in Boston in the concerts of January 9 and 10, 1925.

MUSICAL COURIER READERS**About the Fontainebleau School**

To the MUSICAL COURIER:

Recent news from Paris reports that there are criticisms from French sources of the French Government for permitting American students of the Fontainebleau School of Music to lodge and eat in the Palace. These critics urge the possibility of the destruction of the Palace by fire caused by the cigarettes of students and also the risk of theft of articles of historic and artistic value. But these possibilities are not probabilities. The Palace is built so solidly that no trivial cause is likely to endanger it, and besides an official inspection a year or so ago, reported that never in the history of the ancient edifice had it been so well protected from incendiary peril. Since the establishment of the school, it has been lighted by electricity throughout and an abundant supply of water has been installed on all floors; in fact, every precaution deemed necessary by the fire department of Fontainebleau has been taken.

The Louis XV wing, in which about fifty of the women students are lodged and in which all the classes are held, is quite distinct from the older parts of the palace which alone contain the historic collections, so that the presence of the Americans in no way endangers these collections. Whether some day or other the French Government will decide to lodge and feed all the students outside of the Palace no one can say, but there seems to be no likelihood that the scholastic activities will be transferred elsewhere.

The school is an outgrowth of the American participation in the Great War. In 1918, at the request of General Pershing, Dr. Walter Damrosch organized at Chaumont, the headquarters of the A. E. F., a school for the training of military musicians. The French Government was most helpful in this, as in so many other American undertakings. Francis

TUNING-IN WITH EUROPE

Robert Radford, of the British National Opera Company, has a singing daughter, who just made her debut in a London soirée. Mr. Radford hopes soon to sing Pogner to his daughter's Eva, and so carry greater conviction to the audience. The idea should be carried further. It ought not to be difficult, for instance, to find a married couple to do Wotan and Fricka convincingly, though Sieg . . . no, the speculation would lead too far.

* * *

Hearing the old Berlin Philharmonic again after a year's absence, I am impressed by the fact that, like everything else in Berlin, it is better in quality than it was during the awful period of inflation. It is better fed, for one thing, and doesn't have to work so hard in a futile attempt to make ends meet. And in thinking back upon those dreadful years, when Tom, Dick and Harry came to conduct Berlin's leading orchestra, because it cost a mere "million" or two to hire them, one must give them credit for never having lost their good nature and their sense of humor.

Here is one instance of it (though I won't vouch for the authenticity of the tale): A provincial conductor, rehearsing the orchestra in his "interpretation" of a Brahms symphony, politely asked the concertmaster whether in a certain place he preferred a "two" or a "four" beat. Before the concertmaster could answer, there was heard a voice from the regions of the double-basses: "Beat whatever you like, Herr Kapellmeister, you won't interfere with us."

* * *

Another time a conductor was less accommodating, and even gruff. When matters got too bad, a voluntary spokesman issued this warning: "We are not used to being spoken to like that, Herr Kapellmeister, and if you persist, we'll play as you conduct."

* * *

A terrible conflict has broken out in the realms of Atonalia, the newly discovered musical world empire reaching, according to its discoverers, from the rhythmic to the melic pole. The mystic law of the said empire is the "twelve-tone scale." The great question, the point of conflict, is who discovered it. Both Schönberg and Josef Matthias Hauer claim the honor, and the Austrian Society of Authors and Composers is to decide. Being entirely ignorant of the new law (which we hope to study forthwith) we nevertheless ask, modestly and apologetically, whether the said Society of Authors and Composers has ever heard of one Johann Sebastian Bach, who is believed to have advocated the use of twelve tones in the scale.

* * *

Proof of the compelling power of music: we wanted so to watch the total eclipse of the sun in London. But listening to a piano recital by Arthur Rubinstein in Wigmore Hall we forgot to go out. We thought we would indemnify ourselves by watching the eclipse of the moon in Berlin, and again we were at a concert and didn't go out. And now we've forgotten what concert it was.

C. S.

Casadesus, a French musician of distinction, was appointed director, with a staff of French instructors. The success of the school was so striking that when our forces were finally withdrawn, Dr. Damrosch suggested to the French Government the plan of establishing a school of music in France exclusively for American students. In June, 1921, this school was opened in the Palace of Fontainebleau with Maurice Fragnaud, Sous-Prefet de Seine-et-Marne, as the president of the Conseil d'Administration; Charles-Marie Widor, permanent secretary of the Institut de France, composer and organist, as general director, and Francis Casadesus as director.

Each succeeding year has shown an increase in the efficiency of the administration as well as an increase in the number of students. This year there will be an enrollment of at least 125 students. The teachers are the best in France—in other words, the equals of the best in the world. To study with such masters is an extraordinary privilege. If there were any doubt about the permanency of the school, as is suggested by unfriendly critics, it would be dispelled by the decision of the French authorities last fall to convert the old tennis court into a concert hall holding between four and five hundred people and to build in it a brand new three-manual organ. This hall and the organ will be ready for use when the school opens its doors, June 25.

The value of such a school to American musicians can hardly be over-estimated. It is gratifying to report that the quality, as well as the numbers, of our musicians that avail themselves of its privileges is growing from year to year. The students appreciate highly these privileges. With but few exceptions, they have all done their best to obtain the musical knowledge and culture put so easily within their reach, and in the four years' history of the school there has not been even one instance of serious misconduct. Americans who love France and wish to strengthen the ties of this country with her old ally can have every confidence that the Fontainebleau School of Music is doing its bit towards the solidarity of the two nations.

Very truly yours,

(Signed) FRANCIS ROGERS, Chairman.

FIRST JAZZ SYMPHONY HEARD

(Continued from page 5)

a particularly distinguished number of its day, the words of which had the honor of being quoted by Rudyard Kipling in a short story. The second movement, the best, was built up on four Lonesome tunes from the Kentucky Mountains, John Riley, The Hangman's Son (which also masquerades under the title of Ye Wandering Boy), Little Sparrow and Frog Went a-Courtin' (extraordinarily like A Frog He Would a-Wooing Go). These tunes are rich and meaty. Put on the orchestra effectively by Mr. Delamarter they made an excellent slow movement. The final movement, built on such modern favorites as Raggety Ann, By the Light of the Stars and Swanee Butterfly, goes at a swift pace. So swift, in fact, was the pace, and so bad the echoes, that these jazz-loving ears could not catch a single phrase of the favorite tunes named in the movement, though they were doubtless there. The Symphony had the great advantage of shortness. With two rather long pauses between its three movements, it only took nineteen minutes to play. Final judgment on it must wait for another hearing. The conditions at Philadelphia were too bad, especially from several rows back in the press gallery, which is on a level with the orchestra directly across the yawning void of the court well itself and very likely the worst place of all to hear. The front row, to be sure, was empty, reserved, as a polite usher informed Frederick Stock, the Chicago Symphony conductor, and the MUSICAL COURIER staff writer, for members of the Wanamaker family. But the Wanamaker family was warm and stayed at home, and the seats remained empty until almost the end of the program when a collection of Philadelphia flappers invaded them.

PLAIN JAZZ

After the Delamarter Symphony was out of the way the program of the second part descended to plain jazz and consequently took on a little life. Dr. Hugo Riesenfeld was announced to conduct the first offerings, a group of Riesenfeld Classical Jazz, but, detained in New York (doubtless owing to the opening of The Beggar on Horseback, the same evening) sent Willy Stahl over to take his place. Mr. Stahl opened with Dr. Riesenfeld's own American Humoresque, which is about ten years old, and sounds so today. Then he played a really good tune, Eubie Blake's I'm Wild About Harry, and played it approximately twice too slow, so that it only sounded one-half as good as it should; nor was the Limehouse Blues particularly impressive. Doubtless part of the lack of real jazz spirit, which is the only thing which makes jazz digestible, was the fact that symphony men, a large portion of whom were present in the orchestra, are seldom, if ever, ideal exponents of the less formal music. The second jazz conductor was Gene Rodemich, from the Hotel Statler Orchestra, St. Louis. Mr. Rodemich knows his business and got all there was to be gotten out of a fatal arrangement of the Dvorak Humoresque in combination with The Swanee River, and then played an "overture" on themes from Rose Marie, which was at least ingeniously orchestrated. Next came Ben Bernie from the Hotel Roosevelt, New York, who played Sweet Georgia Brown and Bell-Hopping Blues, two very undistinguished jazz tunes. Mr. Bernie not only waved his stick; he waved himself, quivering and jiggling on the stand in jazz style, formerly much approved, but which is not quite *au fait* for the leader since jazz became respectable, as Mr. Bernie should have learned.

Then Mr. Delamarter came out again to conduct what were called Three Characteristic Pieces in Rhythm, by Eastwood Lane. The pieces, selected from his piano works, were Scene Savannah, Dirge for Jo Indian (Adirondack Sketches) and The Pow-Wow (Five American Dances), and they had been orchestrated by Edgar S. Carver, Pietro Florida and Ferdinand Grofe. None of the three are among the best of Mr. Lane's pieces. The best was the Pow-Wow, which is built up upon an actual tune sung at the annual Green Corn Festival of the Onondaga Indians. One of the features of the program, which was rather lost in the big space and the echoes, was some duos for two pianos by those imitable masters of jazz, Edgar Fairchild and Adam Carroll, who began with a Carmen Fantasie which, according to the program, was written by none else than George S. Bizet (Georges Bizet). This was followed by Victor Herbert's Indian Summer and an extraordinary piece by Mr. Carroll called Syncopetude, which is full of both syncopation and etude.

"This program," said a foreword, "is designed to illustrate various phases of American rhythm in both the 'popular' and the symphonic fields, and for the first time, to bring them together in artistic association." Just what playing I'm Wild About Harry, or Limehouse Blues, or Sweet Georgia Brown, or Rose Marie, all in their regular dance form, has to do with this laudable purpose, is hard to understand. Doubtless the regret of many was that they could not get up and dance. It is a shame to have a good tune like the one about Harry go to waste. Perhaps, after all, it was the hot weather; but whatever the cause, there is one thing true about this particular concert—it didn't "jell."

Cleveland Institute's Final Concert

CLEVELAND, OHIO.—The last concert, before the opening of the summer session, was given, May 24, by the Cleveland Institute of Music. This marked the last public appearance of Ernest Bloch as director of the Institute. The special number of the program was Bloch's suite for string orchestra and piano. The suite, which was given its world première that night, was written especially for the school orchestra, and is in four parts—Prelude, which includes some very exquisite chords; Dirge, in which Bloch achieves unusual dissonances which are most effective; Pastorale and Rustic Dances, including Normandy and Swiss movements of a gay fun-loving character; and the Fugue which follows the traditional form. The orchestra, which is one of the most artistic ensemble groups in the city, played with unusual comprehension and delicacy. At the conclusion there was a storm of applause which resulted in a repetition of the last movement, the Fugue. While one of the most beautiful of Bloch's compositions it is not his greatest by any means and is quite a surprise from the modern ideas he usually gives us.

The other numbers on the program were the Spring Chorus from Samson et Dalila, sung by the ensemble class of Miss Privat; Chopin's Waltz in F minor, played by Jane Goetz; Bach's March and Menuet, played by one of the youngest students of the Institute, Virginia Richardson;

MUSICAL COURIER

Debussy's Minstrels, played by Helen Teagle; Handel's Come Unto Him, sung by Opal Hemler; Haydn's Allegro Moderato, played by the Institute string quartet; Chopin's Etude in F minor and Etude in C major, contributed by Lionel Nowak; two-violin selections, Handel's Largo and Allegro con fermezza, played by Lois Brown and Eugene Weinberger; Perl's Invocatione di Orfeo, sung by Mrs. H. W. Pope; Porpora-Kreisler Menuet, played by Walberg Brown; and Debussy's Reflets dans l'eau, played by Augusta Berkowitz.

The summer session opens June 22 with no changes in the faculty. Master courses in pedagogy, harmony, interpretation and concert repertory will be given by such prominent musicians as Beryl Rubinstein, Victor de Gomez and Andre de Ribaupierre.

Cesar Borré to Conduct Symphony Concerts of Belgian Music

At a special afternoon service of Belgian music, in the Episcopal Chapel of the Intercession, Broadway and 155th Street, New York, on June 7, given in honor of the Baron de Cartier de Marchienne, Belgian Ambassador to the United States, it was announced that a series of symphony concerts will be given next winter in New York, the programs of which are to be made up of works by Belgian composers, most of which are still in manuscript and unknown in this country. Cesar Borré, distinguished conductor and composer, will conduct, and well known Belgian soloists will participate.

In making this announcement during his address, A Tribute to Belgian Music, the Ambassador said: "I am glad to say that my country may well be proud of its present day composers. Worthy disciples of their great masters they cling to the beautiful and esthetic side of their art, but their operas and symphonies are, with a few exceptions, still in manuscript, and therefore are hardly known beyond the boundaries of their own country. This state of affairs is probably due to the fact that there is no big Belgian publishing concern in a position to go to the expense of printing these masterpieces and take the risk inherent in any such enterprise. Most Europeans have been well introduced, musically speaking, to the New York public, and I trust that Belgium may soon also get its chance, as I have heard that steps are being taken for the organization of a series of symphony concerts of Belgian music next season in New York. Cesare Borré, my compatriot, has taken up this work, and I hope that he will make a success of it."

There was a large audience present, including many prominent Belgians, among them Jules Mali, the Belgian Consul General and a large delegation from the Society of the Friends of Belgium. In addition to the three soloists—Ada Pratt, Harvey Hindmeyer and Earle Tuckerman—and the choir of seventy-five, there was also an orchestra especially engaged, all under the direction of Frank Harrat. Clifford Megerlin was at the organ. Among the numbers played were: On the Carillon, National Airs and Folk Songs; Andante Sostenuto, for organ (Sonata op. 29, Tinel); Psalm 150; Psalm 100, and the Anthem, O Lord Most Holy, by Cesar Franck; Anthem, Ave Marie (a capella), Arcadelt; Belgian National Anthem, La Brabançonne; Serenade, for orchestra and organ, Block; Prayer, for orchestra and organ, Cesar Franck; and the Festival March, op. 40, by Loret.

Fairmount Park Summer Concerts Announced

Announcement has been made of the fourth annual series of summer concerts in Fairmount Park, Philadelphia. There will be a season of six weeks, one week less than last year, and concerts will be given nightly, beginning July 13. The programs will in a general way follow those of former years, although it is probable that in addition to the regular Symphony Night on Friday evenings, a complete symphony will be played on another evening as well. Some of the programs are to be broadcasted weekly by radio.

Three conductors have been engaged, and it is felt that in this respect the high standard already established will be carried on. Alexander Smallens directs the first week of concerts, Henry Hadley will have charge for the following two weeks, and Richard Hageman will conduct the last three weeks of the season. None of the conductors named need any especial introduction to Philadelphia audiences. The two last mentioned directors have a very large personal following in Philadelphia, and can be depended upon to select programs to meet the tastes of the great diversified audiences that assemble nightly at Lemon Hill, where the concerts will again be given. Mr. Smallens, who will make his debut at these concerts, is principally known for his splendid work as the artistic head of the Philadelphia Civic Opera Company.

The soloists, twelve in number, will include members of the orchestra, which is composed practically without exception of members of the Philadelphia Orchestra, and well known Philadelphia vocalists.

The arrangements are again placed in the hands of the assistant manager of the Philadelphia Orchestra, Louis A. Mattson, who has carried on the work since the concerts were first launched.

Tibbett Scores Again

The following telegram from Carl D. Kinsey to Evans & Salter, managers of Lawrence Tibbett, testifies to the recent success of the young baritone at the North Shore Festival at Evanston: "Tibbett sang before festival audience of five thousand last night with tremendous success. His diction, voice and personality commanded immediate attention. He is a superb artist."

Time Table Shop Opens

Caryl Bensel's unique Time Table Shop in Nutley, N. J., was opened to the public on June 1. A very clever and artistic folder has been issued announcing some of the interesting things which may be secured at the shop. From June 1 to 15 an exhibit is being held of marine paintings by William Evilev.

Princeton May Honor Dr. Wolle

There is a strong possibility that Princeton University will confer the degree of Doctor of Music upon Dr. Wolle on June 16. Several years ago Moravian College conferred a similar degree upon him.

NEWS FLASHES

Gigli Sets Stockholm Afire

(Special Cable to the Musical Courier)

Stockholm.—Beniamino Gigli, Italian tenor, who has just made his first appearance here, was accorded the same tremendous reception that has been his lot elsewhere. It is within bounds to say such enthusiasm was never seen in Stockholm before.

G. R.

Rubinstein's London Debut Successful

(Special Cable to the Musical Courier)

London.—The first London recital of Beryl Rubinstein, American pianist, which just took place here at Queen's Hall, was an extraordinary success. There was not only the heartiest applause but also numerous cries of "Bravo" after each group and insistence upon numerous encores.

C. S.

Notable Engagements for Giannini

(Special Cable to the Musical Courier)

Berlin.—Following the remarkable success of her recital here, Dusolina Giannini has been engaged as soloist for the opening concert of the regular series of the Berlin Philharmonic next fall, also the opening concert of the Gewandhaus series in Leipzig. These are the two most important series in Germany, both now conducted by Furtwangler, formerly by Arthur Nikisch. She has also been engaged by Intendant Max Von Schillings for a few appearances as guest at the State Opera and will give recitals in Hamburg and Berlin in the fall.

T. L. H.

Luisa Silva Captures Barcelona

(Special Cable to the Musical Courier)

Milan.—Luisa Silva, American contralto, has just won extraordinary success in her third operatic engagement at Barcelona, especially as Amneris in Aida, and Azucena in Trovatore. This was a gala season in honor of the Spanish Royal Family and she sang at a special concert for the King and Queen. Her numbers were arias from Samson and Delilah and Aida. The audience greeted her work with unbounded enthusiasm and the press praised her highly. Among the many floral tributes which she received was one from the King and Queen with the American and Spanish flags intertwined.

A. B.

N. F. M. C. Young Artists' Contest Awards

(Special Wire to Musical Courier.)

Portland, Oregon.—The finals in the national contest for young artists of the National Federation of Music Clubs, in connection with the biennial convention of that organization, which began here June 6, took place in the First M. E. Church on Monday evening, June 8. The awards were as follows: Piano, William Beller, Chicago; violin, Catherine Wade Smith, Chicago; female voice, Kathryn Noll, Cornwall, Pa. There was no award in the male voice contest, the majority of judges deciding that none of the entries in the finals in this class was of a sufficiently high standard to serve the National Federation as a representative young American artist.

William Beller, winner of the piano contest, is a holder of three scholarships and the gold and diamond medals of the Chicago Musical College. Miss Smith, violin winner, held the Sametini scholarship at the same institution for five years and won the Lyon & Healy prizes two years in succession. She has played many times in Chicago this year and has had eight appearances with the Chicago Symphony Orchestra. Kathryn Noll, winner in the voice contest, studied four years at Albright College, Myerstown, Pa., six years with Mrs. Russell King Miller of Philadelphia, and two years at West Chester with Mrs. Lida J. Low of New York City.

The contest attracted an overflow audience, which was so enthusiastic over Miss Smith's violin playing that it broke the no applause rule for once. E. H. Wilcox, head of the music department of the University of Iowa, and chairman of the contest committee, announced that at the next biennial the Young Artists' Contests would be conducted on still larger lines. There will be a first cash prize of \$500 and it is hoped to have a second prize of \$150. He also said that the present contest was remarkably close and in many instances difficult for the judges to decide.

J. L. W.

Max Jacobs and Symphony to Give Concerts

Max Jacobs and his orchestra will open a series of concerts in the Central Park Mall on Friday evening, June 12, upon which occasion the soloist will be Genia Fonariova. On June 22 they will appear at Forest Park, Richmond Hill, L. I.

SHERWOOD MUSIC SCHOOL COMMENCEMENT IN CHICAGO

Playing of Sherwood Symphony Orchestra a Feature—Doroteo Kabayao in Recital—Sollitt Pupils Enjoyed—Rubin Davis Engaged for Philharmonic Conservatory—Marion McAfee Makes Debut—Mark Oster Marries Again—Nakutin Pupils Heard—Muhlmann School of Opera Notes—De Young Studio Items—Notes

CHICAGO.—The thirtieth annual commencement of the Sherwood Music School was an accomplishment of which this institution may well feel proud. Held at Orchestra Hall, on May 29, an unusually fine program was offered by the Sherwood Symphony Orchestra, P. Marius Paulsen, conductor; Harold Van Horne, Thelma Wharton and Gwendolyn Llewellyn, pianists; Charles Zika, violinist, and Lucille Long, contralto.

In Mr. Paulsen's Sherwood School Orchestra has a well-tuned conductor, capable of obtaining excellent results from a body of students, as was reflected in the praiseworthy manner in which the Paulsen Moment Musique was rendered and the excellent support given the soloists. In the Chopin E minor concerto, Harold Van Horne showed the result of fine training, playing with taste and understanding. Charles Zika set forth fine violin playing in the Vieuxtemps F sharp minor concerto and won well deserved success. The allegro affetuoso from Schumann's A minor concerto was effectively rendered by Thelma Wharton, a talented pianist, who understands the art of fine piano playing thoroughly. Lucille Long had the heavy task of singing two difficult arias such as O Rest in the Lord, from Mendelssohn's Elijah, and Amour Viens aider, from Samson and Delilah, both in one group. That she came out of the ordeal successfully is to her credit and that of her splendid teacher, Else Harthan Arendt. Each aria was beautifully rendered by this gifted contralto, who has much to recommend her. She uses her luscious contralto with care and discretion and her renditions are musicianly, effective and artistic. Gwendolyn Llewellyn closed the program with an admirable interpretation of one movement of the Tchaikowsky B minor concerto. All won the plaudits of a pleased audience.

Dr. Walter Keller presented the certificates and diplomas at the close of the concert.

CHICAGO COLLEGE OF MUSIC RECITAL.

A violin recital given by Doroteo Kabayao, Filipino violinist, artist-pupil of Alfred N. Goldman of the violin department of the Chicago College of Music, at Kimball Hall, on May 31, was a credit to the artist, his teacher and the school in which he is being taught. Mr. Kabayao, a recent medical graduate of the Rush College here, has been pur-

suing his musical studies at the same time and hopes to utilize both on his return to his native country.

EDNA RICHOLSON SOLLITT'S PUPILS HEARD.

To close the noon-day recital series at Kimball Hall most auspiciously, artist-pupils of Edna Richolson Sollitt pre-



MARGARET CARLISLE.



VIRGINIA STOCKLIN.



ALICE PHELPS RIDER.

equipped technically, her accomplishments show what sincere, thorough training she has received, and her playing reflected not only her own ability but also that of her efficient mentor as well. Virginia Stocklin delivered the Strauss-Tausig Valse Caprice in remarkable style, her clean-cut playing and fleet finger work being displayed to fine advantage. Margaret Carlisle, whose exceptional rendition of the first movement of the Schumann A minor concerto raised her out of the student class, should find much success on the recital platform. Not only is Miss Carlisle possessed of rare talent, but she has also learned the art of piano playing to perfection. Beautiful tone, keen musical insight, and refinement of style are salient characteristics which make her playing of a high order. She also played the second piano parts in the Dohnanyi concerto for Mrs. Rider, who, in turn, acted in the same capacity for Miss Carlisle, each assisting the other efficiently. To close the program Moszkowski's Two Spanish Dances were played by Ada Nohe, Lucetta Light, Margaret Carlisle and Nicholas Anson. All in all, a splendid recital, and a fine accomplishment for Edna Richolson Sollitt, who may take pride in her exponents' achievements!

PHILHARMONIC CONSERVATORY ENGAGES RUBIN DAVIS.

Rubin Davis, violinist, who gave a successful recital at the Playhouse during the past season, receiving most favorable comments from the press, has been engaged by the Chicago Philharmonic Conservatory for its violin department. Mr. Davis will devote his time to teaching exclusively at the Chicago Philharmonic Conservatory, filling concert engagements and appearing with Alexander Zukowsky's String Quartet.

BEDUSCHI STUDIOS BROADCASTING.

On May 24, at the hall of the Knights of Pythias in Kensington (Ill.), a large and enthusiastic audience greeted the artist-pupils of Umberto Beduschini, under whose direction a concert was given for the benefit of the Ordine Figli d'Italia. The students were assisted by members of the Chicago Civic Opera Orchestra. Those furnishing the program were William Rogerson, tenor; Sylvia Peterson, soprano; William Bulthuis, baritone; Lottie Friedman, coloratura soprano; and John Pane-Gasser, tenor (who made his debut on this occasion), with Amanda MacDonald at the piano. The program comprised various operatic arias and song groups, besides duets from Lucia and La Boheme and the quartet from the last act of La Boheme. The audience gave Maestro Beduschini a veritable ovation and recalled the singers many times, while the Misses Friedman, Peterson and MacDonald were the recipients of large bouquets of flowers. A banquet was given for the performers and chief officers of the lodge at the Florentine Restaurant after the concert.

NAKUTIN PUPILS IN RECITAL.

Alexander Nakutin presented twenty-five advanced pupils in vocal recital at Kimball Hall, May 26. Fifty numbers

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MUSICAL COURIER

were delivered, which held an interested audience to the end of the program. Those entitled to particularly favorable mention are: Jennie Podolsky, Marjorie Burroughs Lee, Athalie Evangeline Unger, Jean Bragin, Betty Golde. Included in the next best group are: Louis Steiner, William Hart, Elsie Aronson, Sadie D. Sternberg, Bernard Hyman, R. Goldsand, Elizabeth Kinney, Birdie Richman, Eva Pearl Levin, and Saretta Belle Berman. Worthy of mention are: Ruth Buchner, Gertrude Ben Amy, Golda Jaffe, Helen Albert, Eleanor Goldberg and Lillian Pinkovitch. In all, the recital was a pleasing and profitable one, reflecting much credit on the teacher. Cantor Kritz was an outstanding feature. His melodiously rich baritone rang out in telling tones.

MARION ALICE McAFFEE'S DEBUT

A debut recital of more than ordinary interest was that given by Marion Alice McAfee, May 31, at the Playhouse, under the F. Wight Neumann direction. This recital, by the way, rang down the curtain on the F. Wight Neumann series, which will hereafter be carried on by Bertha Ott, who was Mr. Neumann's "right hand" for seventeen years and who has booked recitals for many prominent artists under her management here next season.

Miss McAfee's recital may be classed among the best debuts of the season and hers one of the most promising talents heard. What with her soprano of exquisite quality, admirable use of her organ, musical intelligence and refined style this newcomer has much to recommend her. To these qualifications may be added sincerity and winning stage presence, which are important factors in successful recital giving. In the two Handel arias—Lusinsinghe piu care and Angels Ever Bright—Miss McAfee set forth singing that was a joy to listen to. There is charm and refinement of style in her singing that makes for admirable renditions. The group comprising Mendelssohn's Aug Flugeln des Gesanges, Schumann's Der Nussbaum and Brahms' Standchen, served to display the richness and freshness of her voice and her musical understanding. In the Ballatella from Pagliacci the young soprano showed an inclination toward forcing her tone and was less happy in that selection. Miss McAfee's voice is too lovely in its light, lyrical quality to be made husky by undue "pushing." She also sang two other interesting groups, but these were not heard. Here is a fine singer who should travel far on the road which leads to success.

CONCERT FOR N. F. M. C. DELEGATES.

A concert for the officers and delegates of the National Federation of Music Clubs passing through Chicago on their way to the biennial at Portland (Ore.), was given at Fuller Hall on May 31. The program was presented by Olive June Lacey, Herbert Gould, the Birchwood Choral Club, Rubee Wilson Delamarter, Marion and Stella Roberts and Elizabeth Olk-Roeihk.

MARK OSTER A BENEDICT.

Mark Oster, popular baritone, singer and voice pedagog, has surprised his many friends by becoming a Benedict the second time, he having recently married Mrs. Minnie Arnold, who is well known socially here. The happy couple will spend their honeymoon in Europe, leaving July 1 to be gone until September, during which time an extensive tour of Europe will be made including several important operatic appearances now being arranged. Mr. Oster is the proud possessor of two splendid boys now approaching manhood, who give every evidence of following in the footsteps of their distinguished father.

On his return Mr. Oster will give a recital by his advanced pupils, programming scenes from different operas in costume, this to be followed by several other functions by the Mark Oster Opera Club. Several radio broadcastings have been successfully made by his pupils and he is scheduled to continue in the fall the good work so well begun.

Elva Smolk Sprague will be in charge of Mr. Oster's studios during his absence. Bon voyage to Mr. and Mrs. Oster!

JEANNETTE DURNO'S STUDENT PROGRAMS

Two programs will be given at the Cordon Club at which Jeannette Durno will present her pupils, the first on June 14, by Wilda Zook, Dorothy Wright and Olga Sandor, and the second, June 28, by Louise Hoffman, Franklyn Schneider and Isabel Ebert. Miss Durno has arranged interesting programs for these events.

GIOVANNI GENNARO ANNOUNCEMENTS

Giovanni Gennaro, voice teacher, will hold a summer course of eight weeks, from June 22 to August 15, at the Edgewater Beach Hotel, for professionals and beginners. During the course Mr. Gennaro will present his pupils in Cavalleria Rusticana on June 28. The singers, who will be Anna Barattia, Charlotte K. Herlihy, Genevieve Frede, Frederik Mueller and Frank M. Zeman, will be assisted by a symphony orchestra, and a chorus of fifty under the direction of Giovanni Gennaro.

MUHLMANN SCHOOL OF OPERA NOTES

The Muhlmann School of Opera is now in the midst of its busiest season. Mozart's Magic Flute is on the program for June 14, at the Studebaker Theater, and rehearsals for the stage as well as for costumes and orchestra are going on mornings, noons and evenings. Each member of the opera class is eager to do his share to accomplish a successful performance under the conductorship of Adolf Muhlmann, who is only satisfied when he can give classical operas with his class. The opera will be sung in English, as Mr. Muhlmann has given operas and opera scenes in our language for many years.

On April 3, 1902, when the Metropolitan Opera Company gave The Magic Flute in Chicago, Mr. Muhlmann was in the cast with Ternina, Eames, Dippel, Campanari, Edouard de Reszke, Fritzi Scheff and Sembrich. Since that time The Magic Flute has not been given here.

After the opera performance Mme. Ludwig will present the Fairy Doll by Joseph Beyer, and a ballet divertissement. On the same evening the Muhlmann Opera Club will hold its second annual reception and supper at the Auditorium Hotel.

On June 16 Mr. and Mrs. Muhlmann will leave for New York to visit friends before they board the S. S. Hellig Olaf to leave for Europe on June 23.

DE YOUNG STUDIO ITEMS.

Irma Lloyd, soprano, pupil of Richard DeYoung, was heard in recital, May 27, in Barnum Hall, Fine Arts Building, in a program which demanded much schooling to justify

(Continued on page 40)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending June 4. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(*Arthur P. Schmidt Co., Boston, New York*)

Sons of Manitou, American Indian song cycle, by E. Aldrich Dobson.

(*G. Schirmer, Inc., New York*)

If I Were a Tree, song, by Rhea Silberta.

(*Century Music Publishing Co., New York*)

Garden of Flowers—Morning Glory, Sweet Violets, Clover Blossoms, June Roses, Pansy Faces, Dainty Daffodils, Black-Eyed Susans, Spring Tulips, Water Lilies, for piano (published separately), by Franz Kohler.

MUSIC

(*J. Fischer & Bro., New York*)

April, a song by Walter Golde.—It has been many a moon since any song as beautiful as this has come to the attention of this reviewer. Walter Golde is known as a splendid accompanist. He is less known as a composer, which is a pity. For a man who can turn out work of such inspiration as this, and, at the same time, of such perfection of structure, is one of the best of his kind. The accompaniment of this song is exquisite in design, a shimmering, scintillating tapestry of many colors with sinuous lines in its weaving. Upon it is set a melody of surpassing loveliness and so made that every line of the poem is given its exact meaning and expression. It is delightfully chromatic. The voice part, needless to say, is very vocal, in fact lies just right, so that the singer can put the ultimate of expression into it. This is great music indeed!

(*Enoch & Sons, New York*)

All a Merry May-Time, a song by Landon Ronald.—This sounds familiar and is, if we mistake not, a reprinting of an old song. A very good song it is, too, although somewhat difficult. Very light and dainty, but a tour de force to accomplish to perfection.

(*G. Schirmer, Inc., New York*)

Swing-Along Song, for violin and piano, by Harvey B. Gaul.—A vigorous march tune simply arranged for both instruments. Useful as a teaching piece or for school recitals.

Two Dances, for violin and piano, by Arthur Hartmann.—Now this, indeed, is nice music! The dances are called Caprice and Valse, and both are charming without presenting the least difficulty for either instrument. The tunes are first rate and the arrangement and construction scholarly.

My Guide, sacred song by Edward Shippen Barnes.—This is a remarkably good song. The construction is splendid and shows fine musicianship, and the accompaniment will be found especially effective on the organ. There is chromatic counterpoint of a fine kind—the sort that Patterson includes under altered chords—and a powerful climax is built up on the final declaration of faith. An offertory song of rare merit!

Indian Serenade, by Roland Farley.—A new setting of Shelley's poem: "I arise from dreams of thee." It is couched in mildly Oriental mood, and the rhythm is suggestive of a waltz movement. The tune is strong and passionate.

(*J. & W. Chester, London*)

Three songs, by Timothy Mather Spelman. The titles are: The Surf, Symbols of Winter, Design, and the second of these consists of two separate numbers entitled Morning and Evening. The music is symphonic in character, the thematic material woven in intricate design between voice and accompaniment. Taken alone the harmony is effective, but it is disturbing to the flow of the tune. But, then, that is modern. It may in time become the rule of all music, but this reviewer is inclined to doubt it, and has a sneaking idea that tune will rule as long as music lives.

(*Oliver Ditson Co., Boston*)

Tracings, a song by A. Walter Kramer.—To a poem by Bernard Raymund, Mr. Kramer has made a very expressive, though disappointing, song. This seeming contradiction because a song may be musically expressive and yet not a good song, or even especially good music. There is such a thing as adhering too closely to the spirit of the text. It is here the case, to the sacrifice of the musical flow and form. Perhaps if the words were recited—almost—it might make sentimental appeal. But the work is not up to Mr. Kramer's standard.

(*Chappell & Co., Ltd., London; Chappell Harms, Inc., New York*)

Mamita, waltz song, by R. Taponnier.—Mamita is a waltz song, Spanish in words if, perhaps, more Hungarian in its tune, which recalls in character (though it is in no sense a plagiarism) the favorite waltz out of Lehar's Gypsy Love that was the rage many years ago—perhaps it is because it is laid out in the same scheme of keys, the verse in C minor, the refrain in C major, and also because the composer has adopted some of Lehar's characteristic rhythmic divisions. The refrain, soft and languishing, is particularly attractive.

Love's Ecstasy, song, by Guy d'Hardelot.—This is not a second Because, but it is a very good tune set to some bright words, making, all in all, a decidedly attractive

song, with a most distinct popular appeal, bound to make it go over with any kind of an audience. Like most of the d'Hardelot songs, it is thoroughly grateful to the singer.

(*Sturkow-Ryder, Chicago*)

In My Neglected Garden, by Sturkow-Ryder.—Three piano pieces with words by the composer. The titles are: The Rusty Gate, Dandelions, The Gnarled Apple Tree. The music is very beautiful in a light and graceful way, and almost popular in character. The construction is masterly, and the works will be found extremely valuable as teaching pieces, especially as the words will serve to stimulate the imagination and aid in proper interpretation. The music is not technically difficult and has the rare quality of sounding harder than it is.

(*Composers' Music Corporation, New York*)

Two songs, by L. Leslie Loth.—The titles are: Norse Lullaby and Good Night, My Love, Good Night. Two well made compositions in traditional form and manner. The accompaniments are unusually well made.

Popular classics transcribed for the harp by Marie Miller.—They are: Petite Etude (Schumann), Chanson do Guillot-Martin (Perilhou), Melody (Schumann), Prelude in C minor (Chopin). Needless to say, they are carefully and skilfully done in the modern style with the notation as invented by Salzedo. Welcome additions to the literature of the harp!

Two Humoresques, for violin and piano, by Cecil Burleigh.—They are: Witches and Imps, and it is hard to say which is the most impish and bewitching of the two. They are both of them quite difficult and brilliant and should quickly find their way into the repertoires of concert violinists. Their success is sure.

Boyhood Recollections—Five pieces for violin by Cecil Burleigh.—They are: Hushed Woods, Pirating, Sweet Romance, In Haunted Shadows, Jim. The varying moods are treated in a natural manner without any effort at making them into a uniform set of uniform difficulty. The music is luscious and rollicking by turns and its only uniformity is its effectiveness.

Frasquita, by H. O. Osgood.—A piano piece by our Associate Editor, who once again proves himself a musician of ability with ideas worth setting down. This is Spanish in character and should be as popular as H. O. O's other things.

Echols Sings in Chicago

Weyland Eehols, tenor, who recently made his debut at Aeolian Hall, sang in Chicago for the Apollo Club. The Herald-Examiner reports that he is "exceedingly gifted, with a voice of luscious lyric quality, produced with delightful ease." The American says that "At precisely 8:35 p. m. Echols was a complete stranger to Chicago, but at 8:45 he was already the popular and favorite artist of this discriminating audience."

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Vocal Teachers Launch \$100,000 Drive

The Vocal Teachers' Guild has launched its campaign to raise \$100,000 for building a New York headquarters for the Guild. The meeting was held in the Meta Schumann studio on May 27, when speakers included Dr. Alexander Savine, opera composer and conductor; Mrs. William Cowen, chairman of Stadium concert auditions, and Anna Ziegler, president of the Guild.

The president told how the Guild had grown in the five months of its existence from a membership of about fifty prominent New York vocal teachers, until now it embraces members from many states, from coast to coast. The Guild was incorporated by the New York State Board of Regents and approved by the Supreme Court, New York County, on December 12, 1924.

Besides the main platform of the Guild, which is "to standardize vocal methods and give American artists greater opportunities," one of the principal aims is to provide a central organization with a permanent home in New York city, the campaign for which is now formally launched. This business meeting was preceded on April 25 by a banquet at the Hotel Belleclaire, when addresses were given by many eminent guests, including Dr. Frank Damrosch, Oscar Saenger, Frank Gillmore (head of the Actors' Equity Association), Vicente Miserendino (sculptor) and many others.

Letters of congratulation were received from City Chamberlain Philip Berolzheimer, Artur Bodanzky, Dr. William C. Carl, Mario Chamlee, Mr. and Mrs. Henry Hadley, Deems Taylor, Dr. Eugene Noble, Mr. and Mrs. Herbert Witherspoon and many out of town members of the Guild. Among the prominent members of the New York chapter, many of whom were present at the May 27 meeting, are Elisabeth Rethberg, Marie Sundelius, Manna-Zucca, Florence Turner-Maley, Henrietta Speke-Seeley, Janet Hedden, Harriet Behnec, Mr. and Mrs. Walter Sedgewick, Alfred Human, Frances Alda, Delia Valeri, Greta Torpadie, Mary Turner Salter, Melanie Guttmann-Rice, Lillian Blauvelt Savine, Lotta Madden and Crystal Waters. Other guests at the banquet included Nevada Van der Veer, Maria Muller, Dr. and Mrs. Hugo Riesenfeld, Josiah Zuro and James Alexander Lynch.

The president appointed a finance committee to decide upon the best methods of procedure. Mrs. Hanet Heddon is chairman of the group, which includes Mesdames Lotta Madden, Morris, Sedgewick, Woolworth and Van Voorhis. The majority were in favor of issuing bonds to members, who would thereby have a financial interest in the house. An interested friend has offered to purchase the first mortgage, after which it is expected that the house will become self-supporting. It is to contain a tea room, studio apartments, and a large auditorium for recitals and opera performances.

The question of raising the Guild dues was also discussed, and it was decided that there should be a drive for 200 New York members. When this membership is completed, the dues of all other applicants will be raised; admission is gained by a vote of the active members following an audition of several of the teachers' representative pupils.

The president announced that twenty-seven applications have been received since the previous meeting, from men vocal teachers who desire to enter the Guild; a discussion ensued as to the desirability of admitting men as active members, and the decision favored continuance of the practice of admitting prominent men as honorary, affiliate and advisory members, but barring them from active membership, which would involve suffrage.

Following the business meeting, Mrs. Cowan (head of the Stadium auditions) spoke, and Meta Schumann's songs were presented by Lotta Madden and several other professional singers. Harriet McConnell, who has recently arrived from France, where she made her debut as Delilah, also gave a short program which constituted her mother's (and teacher's) examination for entrance into the Guild. A collation was then served.

Ida Geer Weller has invited the Guild to hold its next meeting at her summer home in Summit, N. J., on June 13. Among the new members recently admitted to the Guild is Florence Easton, soprano of the Metropolitan Opera Company, who has promised to give a musical evening for the Guild in the early fall. Other new members, including both affiliated and active, are Dr. Sigmund Spaeth, Frances Alda, Fay Foster, Meta Schumann, Charlotte Lund and Mrs. Robert Blackman.

Russian Choir Popular for Entertainments

The Russian Symphonic Choir, in addition to being greatly in demand at colleges, is also being engaged for special entertainments and festivals. In Emporia, Kans., this attraction will appear next season on November 4 on the occasion of the Kansas State Teachers' Convention. Des Moines, Iowa, has also engaged the Choir for November 6 to entertain the visiting teachers of the State of Iowa, at their convention there; on this occasion the concert will be held in the local Coliseum, which has a capacity of 8,000. A number of fraternal organizations, such as the Lions' Clubs, are also booking this attraction for their courses. The Choir is already practically booked from October 15 until December 15, and the winter tour is also rapidly being filled.

Nettie Snyder Busy in Florence

A recent communication from Nettie Snyder is to the effect that she has quite a few American students studying at her villa in Florence, Italy, where she has established her residence. Among the recent arrivals, she states, is Cecil Miller, son of the leading tenor of Beecham's Opera Company, London, who arrived in Florence a short time ago and expects to stay a year with Mrs. Snyder in preparation of operas for his coming debut; he has an excellent voice and was already known before going to Mrs. Snyder for special work. Among other new pupils to arrive recently was Miss Thomas from San Francisco, Cal. Mrs. Snyder also has several American students who went over with her and have remained the entire year.

Congregations Elect Cantors

Two congregations separated by hundreds of miles have elected cantors. From Houston, Texas, comes the announcement that Congregation Beth-El has engaged the services of Cantor Louis Kushell, and from the Jewish Center of

Coney Island comes the news that Cantor Louis Anisman has been elected cantor. Both of the cantors are graduates of the Institute of Hazanuth, located in New York City, and were trained by Cantor Jacob Schwartz, founder and director of the Institute, who has taken a personal interest in their development.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

AMERICAN FOLK MUSIC

"This year our club will have for its study the folk lore of America, which we think should prove of interest. We always try to arrange, as much as possible, during the summer season for the work of the winter, and I am writing to ask you about books on that subject. What would you recommend? We are not a large club, but we are greatly interested in our work and strive each year to make educational progress. Possibly there is not much in the way of American folk music excepting plantation songs. Any information will be gratefully received."

The question of folk music in America has assumed great importance recently through a book published by the Public Library of New York City. The book, *The Folk Music of the Western Hemisphere*, is compiled by Julius Matfield, Chief of the Music Division. It is a most comprehensive list of the books of reference in the library, and covers the music of Canada, Mexico, North, South and Central Americas. The United States has a section, of course, in addition to being included in the *Cowboy, Creole and North American Indian* divisions. The book will be invaluable to students and clubs interested in this special study. There is an appendix, *Musical Instruments*, also of value to the student.

For years the Music Section of the Public Library at Fifth Avenue and 42nd Street has been of great assistance to music students, who find the quiet room with its shelves of well arranged and classified books conveniently placed for their use, while Mr. Matfield and his assistants are ever ready to furnish special information when requested. As you live in New York you have the opportunity of making use of this library, and should find every point covered in your investigation for your coming program of study. The entire subject seems to be covered by the books contained in the Music Section of the Library, to all of which you can have access. Books in this section cannot be taken out, but are available for study. Once you have made acquaintance with the Music Section you will have no difficulty in learning everything you wish to know about the Folk Music.

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JOHN COATES NOT NEW TO AMERICA

"Would you be kind enough to tell me if John Coates has ever sung in this country before his present visit?"

Mr. Coates has paid two visits to this country previous to 1900. Once he came with a D'Oyley Carte company in Gilbert and Sullivan repertory, and again as tenor soloist for the Cincinnati Festival. In 1900 he went to Paris where he studied for a year with Jean Bouhy. In 1901 he made his debut at Covent Garden, London, in *Faust*, and since then has sung both in concert and opera in the large cities of Europe, and made tours to Australia and South Africa.

REGINALD DE KOVEN

"Will you please give me the dates of the birth and death of Reginald de Kovens, American composer?"

Reginald de Kovens was born in Middletown, Conn., April 3, 1859. His death occurred in Chicago, January 16, 1920.

Crooks Re-Engaged for Trenton

Richard Crooks will be heard again in Trenton, N. J., next season. Contracts for a recital there by the popular tenor were signed by his managers, Haensel & Jones.

Virginia Ruse Presents Pupils

Virginia Ruse, a Perifield exponent and also a teacher at the New York Piano Conservatory, presented her pupils in an interesting recital at Spring Valley, N. Y., on May 14.

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CHICAGO NORTH SHORE FESTIVAL

(Continued from page 5)

written by Edward Collins, whose compositions always come as far as the final contest only to be beaten by a nose by another composer. Had his prelude and Moonlight and Dance been as effective as the other two of the set. To Her and Passacaglia, Mr. Collins might have been \$1,000 richer. An American Rhapsody, Broadway, said to be the work of an American violinist, is a bizarre work deprived of melody and full of cacophonous noises, with jazzy rhythm that paints life on New York's gay White Way with its lights, cabarets, women, anguish and jazz. So that's Broadway? Pshaw! The last composition, Excaliber, a symphonic poem, was the number that many musicians thought would be returned the winner. Though the composition is not a work of genius, it showed that its composer believes in melody and is inspired at times. The last named work has many merits, though it is not as modern as others produced on the same evening.

YOUNG PEOPLE'S MATINEE.

The Young People's Matinee was given over to the performance of Martha, under the direction of Conductor McConathy, with a children's chorus of 1,500 voices and the Chicago Symphony Orchestra. The soloists were Florence Macbeth, who sang the title role; Gladys Swarthout, in the part of Nancy; Ernest Davis, as Lionel; Herbert Gould, who was Plunkett; Vittorio Trevisan as Sir Tristan, and Irving Gielow as the Sheriff.

Mr. McConathy's Swan Song with the stick at these festivities was crowned by the fine delivery of the chorals by his young singers, who responded to his demands as routined singers. Florence Macbeth looked lovely in the garments of Lady Harriet and later in those of Martha. She sang with her customary artistry and made a hit all her own after The Last Rose of Summer. Macbeth was one of the bright lights of the festival. Gladys Swarthout, too, was very popular with the audience. Looking ravishing to the eye, she also pleased the ear by the clearness of her tone. Ernest Davis, who has often been heard in Chicago, sang the difficult role of Lionel gloriously. Here is a tenor who has made unbelievable strides in his art until today he may be reckoned among the leading tenors. He sang the M'Appari in a manner entirely to his credit and to the great pleasure of his hearers, and if the stupendous applause that shook the vast gymnasium at the conclusion of the aria be taken as a mark of satisfaction, then Davis' rendition must have satisfied every one on hand. From the first act to the last he was one of the big factors in making the performance meritorious. Herbert Gould, who knows how to enunciate English, did so well that not a word was missed. This added to his success, as many were happy to know what was going on, especially the youngsters, who enjoyed Gould best as far as they could understand him. His singing was in every respect praiseworthy and his nonchalance on the stage had all the indications of a routined opera singer. The management was very happy in having secured such a reliable singer for the part of Plunkett. Vittorio Trevisan was Sir Tristan. The habitus of the opera are cognizant of the many subtleties with which Trevisan plays the role. He gave merriment to the youngsters as well as the grown-ups by his comedy, which was never grotesque, but that of a consummate artist. Vocally, the part does not make great demands, yet Trevisan sang in his usual style. Irving Gielow, a newcomer in our midst, sang the role of the Sheriff as it has not been heard around Lake Michigan in many a day. Where has Mr. Gielow been hiding himself? With such a voice his name should have been known long before this. He will be heard from in the future, as his name was on many lips at the close of the performance.

FINAL CONCERT.

On Saturday evening, May 30, the seventeenth North Shore May Festival came to a happy conclusion with a program furnished by the Chicago Symphony Orchestra under Stock, and Florence Austral and Percy Grainger. Heard recently at the Cincinnati festival at the time of her debut in this country, Miss Austral's coming to Chicago was anticipated with great expectation by at least one auditor. Although we had expressed our opinion concerning the excerpt from Weber's Oberon—Ocean, Thou Mighty Monster—as one of the poorest choices in a dramatic soprano's repertory, the young Australian soprano paid no heed to our advice and presented this very difficult but banal number here. However, she sang it gloriously as in Cincinnati, and it was through her rendition alone that she won her audience, for the number itself registered a big cipher with the musical audience on hand. This was a handicap, to be sure, for if Miss Austral had chosen a popular number, no doubt she would have raised the roof of the Patten Gymnasium. After insistent plaudits she came back to the stage to sing Elizabeth's Prayer from Tannhäuser, and this in a manner that left no doubt as to her ability to sing Wagnerian operas. After the intermission she was heard in Brunnhilde's Immolation from Die Gotterdämmerung and the Dich Theure Halle from Tannhäuser. In these numbers especially she displayed the beauty of her voice and the mastery of her art to fine advantage. Miss Austral will soon leave for Europe, but will return next winter to our shores. Her appearances should be many, as she really has something to give, particularly when at her very best.

Percy Grainger's performance of Liszt's Hungarian Fantasy was the real hit of the festival. It does not seem necessary at this time to sing anew the praise of this international pianist, but it is doubtful if the Liszt Hungarian Fantasy has ever had such an exhilarating presentation as on this occasion. Grainger completely electrified his hearers, and the tumultuous plaudits that broke at the conclusion of the number must be recorded as the most vociferous ever heard at these festivals. They were of the same intensity as those given a hero by his worshippers, and the success of the brilliant pianist had all the proportions of a triumph. He had to play no less than three encores in which he also won the full approval of the listeners. It was a big night for all participants and especially for Grainger.

Stock and his orchestra played well the Wetzler composition, which on the previous evening had won the \$1,000 prize offered by the North Shore Festival Association. On second hearing, a Legend of St. Francis Assisi did not impress more favorably than at first. Orchestral excerpts from Wagnerian operas were also played by the orchestra to the credit of the Chicago Symphony and its able leader,

Frederick Stock, who, as ever, came in for a great part of the success of the festival.

Dean Lutkin and his choristers did splendidly with Georg Schumann's chorale motet, Awake, for Night Is Flying, and also with the March and Chorus from Tannhäuser, which concluded auspiciously the seventeenth annual music festival of the North Shore Association.

At the last two concerts many were unable to procure tickets, the vast gymnasium having been sold out several days in advance, and the financial success of the enterprise once again reflected the acumen of the business manager of the festival, Carl D. Kinsey, a managerial genius. R. D.

Annual N. Y. S. T. A. Dinner

The annual dinner of the New York Singing Teachers' Association was an occasion of unusual interest. Isabel Lowden, director of the New York Music Week Association, gave a most enlightening account of the activities of her association, of its wide range, definite and surprising accomplishment, and of the constantly developing interest in them among the participants and the public.

Dr. George H. Gartlan, Director of Public School Music in New York City, than whom no one speaks with greater authority, told of the scope of the work of his department, of its growth, of some of its problems and aspirations, making a plea for the active interest in it of the Teachers of Singing, stressing the fact that such interest is to the advantage of the public schools and the singing teachers alike.

Manager M. H. Hanson recounted his experience in introducing several of the large mixed choirs of Canada and our Northwest to the American public, telling of the lively interest and growing patronage, leading naturally to the birth of other similar and excellent organizations, pointing to the interesting fact that there is developing among the members of these groups a keen desire to gain greater proficiency in singing through individual training of the singing voice—a fact that he considers most hopeful.

Charles Henry Meltzer, well known writer and music critic, spoke of his experiences in making singable, yet scrupulously accurate, translations of operas, in which work he has of late been deeply and successfully occupied. He has the highest regard for the English language, equally in music, and believes that in countries where it is the vernacular it should be the language of opera; and by producing adequate translations is using his very definite endowments to attain this end.

President Oscar Saenger presided with compelling enthusiasm and happy grace, and added his testimony to the feeling that was perceptible in the air, that there is no better medium for singing than the English language and no reason why it should yield to another tongue for any of the purposes of song.

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CINCINNATI NEWS

Marguerite Melville Liszewska has returned from Rutland, Vt., where she conducted a master class in piano. She will hold a masterclass at San Francisco during the summer. She is a member of the faculty of the Conservatory of Music.

The Women's Chorus of the Madisonville Music Club gave its first annual concert, May 26, at the Madison Theatre, under the direction of Alvin King. The club was assisted by John A. Hoffman, tenor, and accompanied by Mrs. Thomie Prewett Williams.

Mitchell Humphreys, violin pupil of Robert Perutz of the Conservatory of Music, appeared in recital, May 26, at Conservatory Hall.

A concert was given, May 28, at the Academy of the Sisters of Mercy for the alumnae by Romeo Gorno, pianist, of the College of Music, assisted by William Morgan Knox, violinist, and Marie Houston, soprano, a graduate of the college.

Clara Saile Reinhardt presented her pupils in a song recital on May 28 at the First Reformed Church.

Martin Read, Jr., of the Conservatory of Music faculty, presented his pupils in a piano recital on May 29.

Ilse Huebler, concert pianist and teacher at the College of Music, appeared in recital on May 29, under the auspices of the Woman's Music Club of Huntington, W. Va.

Anna Appelbaum, teacher of piano at the Sherman School, presented her pupils in recital on May 25.

Mary Towsley Pfau, head of the voice department, and Anna P. Robertson, head of the piano department, of Glendale College, presented their pupils in an annual recital on May 29.

Leona Catherine Prizi, formerly a pupil of Thomas James Kelly, and Helen May Curtis, gave a benefit concert on May 27, under the auspices of the Cincinnati Chapter, St. Aloysius Alumnae Association, at Lockland School Auditorium.

Mattilene Lloyd, pupil of Leo Paalz, was heard in piano recital on May 28 at the Conservatory of Music.

The Cincinnati Mixed Quartet—Helene Kessing, soprano; Helen Nugent, contralto; Richard Pavay, tenor, and Herbert O. Schatz, baritone—with Grace Claire Raine, accompanist, have been giving a number of concerts recently.

Eleanor Wenning, pianist, pupil of Albino Gorno, of the College of Music, was heard in her graduation recital, May 28. She was assisted by Cleo Resler, soprano, a graduate of Lino Mattioli.

The Norwood Musical Club gave a pleasing entertainment on May 26 at the Williams Avenue School when scenes from operas were enjoyed.

The Cincinnati Exchange Club, assisted by the Starr Chautauqua and Concert Lyceum, gave a number of concerts during the week of May 25.

A number of pupils from the vocal class of John A. Hoffman, of the Conservatory of Music, were heard in delightful recital on May 25, at Conservatory Hall. The pupils appeared as a chorus, singing a number of songs a cappella.

A cantata, *The Wise and Foolish Virgins*, staged under the direction of Minnie Tracey, was rendered on May 25, others were given June 6, 7 and 8, at Sacred Heart Academy, in honor of the canonization of Mme. Barat, founder of the Sacred Heart order. A special composition was written for the occasion by George Leighton of the Conservatory of Music, head of the piano department of Sacred Heart Academy.

Elizabeth Rainey, formerly a pupil of Frederic Shaler Evans of the Conservatory of Music, presented her pupils in piano recital, on May 27 at the Clifton School Auditorium.

A pupil's recital was enjoyed on May 23 at the Conservatory of Music.

A song recital was given by Thelma White, pupil of Caroline Rieder Bohmer, assisted by George Maier, flutist, and Mrs. Thomie Prewett Williams, accompanist, on May 8 at the Business Men's Club.

Pupils of Berta Gardini Reiner appeared in song recital at Conservatory Hall, May 11, when an interesting program was rendered with considerable merit.

The Wittenberg Glee Club of Springfield, Ohio, gave a concert on May 14 at the Walnut Hills Lutheran Church, under the direction of Dr. F. L. Boch, dean of the music department of Wittenberg College. The soloist was Lucile Hulthizer, soprano, and the accompaniments were played by M. T. Bailey. The chorus included twenty-four male voices.

Susan Fisher, pupil of Dan Beddoe, of the Conservatory of Music, assisted by Truman Boardman, violin pupil of Jean ten Have, and Marjorie von Staden, cello pupil of Karl Kirksmith, gave program on May 13 in Conservatory Hall.

The Kentucky MacDowell Society held a meeting on May 11 at the Hotel Gibson when an enjoyable musical program was rendered. The accompaniments were played by Ernest Daulton.

Under the direction of Deems Taylor, pupils of the Hartwell Public School sang the cantata, *The Land of Heart's Desire*, by Nevin, on May 7 at the Wyoming Clubhouse. It was planned by Ethelbert Fisher, director of music at the Hartwell School. The Hartwell Orchestra, under the direction of Mrs. Benham, and the High School Glee Club assisted.

Glenn Jackson, piano pupil of Jean Verd, of the Conservatory of Music, appeared in recital on May 12.

The Cincinnati Exchange, assisted by the Starr Chautauqua and Concert Lyceum and the Cincinnati School of Music, gave a number of concerts during the week of May 10, under the direction of Mr. and Mrs. William Dunning.

Marie Houston and Margaret Rolfe, of the College of Music, in charge of the piano and violin departments of St.

Margaret's School, presented a number of pupils in a recital on May 10.

The children's choir of the Clifford Presbyterian Church sang appropriate Mother's Day numbers on May 10 under the direction of Beulah Davis.

The fourth annual concert of the St. Celia Choral Club was enjoyed on May 11, at Francis Hall, under the direction of Frank Mahler.

The Clifton Music Club met, May 29, at the Maketewah Country Club. Mrs. Albert D. Alcorn spoke on national hymns. An enjoyable program was rendered. W. W.

Stanley in Opera and Concert Next Season

For another season Helen Stanley will divide her activities between opera and recital. She has been engaged for her third season with the Philadelphia Civic Opera Company to sing the leading soprano roles of *The Jewels of the Madonna*, *Tannhäuser* and *Faust*.

Mme. Stanley has returned to New York from the Pacific Coast, where she was one of the leading soloists in the San Francisco Festival. On her way back, she stopped off at Indianapolis to appear as soloist in the closing concert of the Maennerchor. Her success on this occasion was a striking proof of her popularity. As Walter Whitworth of the Indianapolis News wrote in his review, "She produces a tonal quality saturated with color and shimmering with dazzling lights." A recent recital engagement booked for next season is for an appearance in Saratoga, N. Y., at Skidmore College.

Bachaus' Busy Season Abroad

Willem Bachaus sailed recently for Europe, going straight to Vienna for two recitals there, after which he will take a much needed rest until the middle of September. On September 26, his tour in England will begin, to include the following appearances, which with the exception of Manchester (with the Halle Orchestra) will all be recitals: September 26, London; 27, Margate; October 1, Belfast; 3, Dublin; 6, Glasgow; 7, Middlesbrough; 10, London; 12, Winchester; 14, Tunbridge Wells; 15, Cambridge; 17, Guildford; 18, London; 19, Aberdeen; 20, Edinburgh; 22, Manchester; 24, Liverpool; 25, Harrogate; 27, Leeds; 30, Bradford; 31, London. Mr. Bachaus will return to America the middle of November.

Estelle Ashton Sparks in The Mikado

Estelle Ashton Sparks, dramatic soprano and vocal teacher, sang the role of Katisha in *The Mikado* at the Brooklyn Academy of Music on May 15, scoring a brilliant success. Her dramatic delivery of the finale of Act I, her lovely singing of the solo in Act II, and her final humorous duet with Ko-Ko called forth enthusiastic applause.

Miss Sparks concludes her studio work for the season with another musical in Carnegie Hall the end of June, when she will present several artist-pupils in an elaborate program.

Sittig Trio Well Booked

The Sittig Trio's closely booked season included concerts in New York, Philadelphia (Academy of Music), Washington, D. C., Ambler, Pa., Montclair, Newton, Newark, Madison, Union Hill, Bloomfield, Flushing, and musicale in New York and vicinity. The trio also appeared in North Carolina.

Margaret Sittig, violinist of the trio, who achieved such pronounced success with her recitals in Germany and Holland last autumn, aroused the enthusiasm of the public and press in her recitals in Town Hall, New York, on January 21, and in Jordan Hall, Boston, on February 19. Miss Sittig also appeared twice with orchestra in New Jersey, playing the Bruch G minor and the Mendelssohn concerto.

The Sittig Trio management announces the closing of many contracts for the season 1925-1926, which promises to be a very large one for the trio as well as for Miss Sittig, who will continue her recital work.

Diaz Scores in Cleveland

Rafaelo Diaz scored a great personal success during the Metropolitan Opera season in the big auditorium in Cleveland. Archie Bell, of the Cleveland News, wrote as follows about Diaz' work in Rimsky-Korsakoff's fantastic little opera, *Le Coq D'Or*: "The most appropriate singing of a particular part was that of Rafaelo Diaz, as the astrologer. I have heard him sing it before, and then, as last night, he seemed peculiarly adapted to the role."

Haggerty-Snell Pupil Sings

Maude Farmer, soprano, artist-pupil of Ida Haggerty-Snell, charmed an appreciative audience with her artistic singing at the Hotel Majestic on May 25. Miss Farmer has a rich, dramatic soprano voice, and sings with feeling, beautiful tone, and distinct enunciation.

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ACROSS THE COUNTRY

Bangor, Me.—A leading feature of Music Week was the presentation of the Indian operetta, *Se-a-wan-a*, words by Frederic Martins and music by William Lester, given under auspices of the Bangor Schumann Club at City Hall May 8, afternoon and evening, with Allan Haycock, director, and Dorothy Doe Hick, accompanist; music by Pullen's Augmented Orchestra. The operetta was beautifully rendered and called forth large audiences. The cast included Betty Alward, Bertha Davis, Carrie Newman, Ruth Baker, Helene Mosher, and Mary Hayford. There was a good chorus of women's voices.

A program of music was given by the Current Events Club at Andrews Music Hall. The Brahms Trio—Stanley Capino, violin; James Maxwell, cello, and Mary Hayford, piano—was heard, with Wilfred A. Finnegan, Jr., as the pianist. The Philharmonic Trio—Gwendolyn Barnes Robinson, violin; Faith Donovan, cello, and Olive Berry Potter, harp, were the artists.

Twelve talented pupils of the Bangor Piano School gave a recital on May 5 at the same hall.

At the noon luncheon of the Rotary Club, May 5, at the Bangor House, Wilbur Cochrane conducted a program for the club. There were vocal numbers by a Bangor high school quartet and cello numbers by Faith Donovan.

Piano pupils of Harriett L. Stewart were heard at her studio on May 7.

The annual prize singing contest of the Bangor High School was held on May 11. Helen Mosher of the junior class won first prize for girls and Leslie Couillard for the boys. Honorable mention was accorded Louise Hardy, Frank Burrill and Shirley Bryer. The medal for the best quartet was given to Helen Mosher, Leslie Couillard, Marjorie Kendall and Robert Smith. The donors of prizes were the Schumann and Rotary Clubs and Otis Skinner.

A concert by the Bangor Band closed the Music Week observance. The conductor was Adelbert W. Sprague.

L. N. F.

Bethlehem, Pa. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Cleveland, Ohio.—A delightful musical service was given on May 11 at the Old Stone Church under the aus-

pices of the American Guild of Organists, Northern Ohio Chapter, assisted by the choir of the church; Mrs. J. Robert Kelly, Alice S. Duggan, Harold L. Branch and Fred S. True. Russel V. Morgan is the organist.

The music department of Cleveland Public Schools, of which Russel V. Morgan is director, gave an instrumental demonstration on May 9 at the Public Auditorium. The All High Band, Elementary Orchestra and Junior and Senior High Orchestras participated.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Concord, N. C.—Mrs. Charles B. Waggoner (Janie A. Patterson) not long ago entertained Frieda Hempel, who was here giving her delightful Jenny Lind concert. She has recently been awarded the Cooper Music Cup, offered by the North Carolina Federation of Clubs for piano composition, and also the Duncan Music Cup for the best song. Both these works were performed at the meeting of the Federation in Pinehurst, May 4-6. In 1923 Miss Patterson won the Cooper cup for the best violin piece, and should she win the award in 1924 she will take permanent possession of it. She is also secretary of the Study Club, and composer of these published works: Cradle Song (violin), Sweetest Flower that Blows (song), Mecklenburg March, and Thirtieth Division March.

R.

El Paso, Tex.—Walter Davis, who studied with the Boices in New York, is a leading tenor here, also organist and choirmaster of the mixed choir of St. Clement's Church. The El Paso Times speaks in high praise of his pupils' concert, and also of the performance of The Crucifixion on Palm Sunday, when his choir of fifty voices distinguished themselves. Easter Sunday music was especially effective, including the performance of Buck's Festival Te Deum, Tours' Jubilate Deo, and Gounod's Unfold, Ye Portals.

Montreal, Can.—Ruth Claire Brotman featured Jewish and Spanish Songs at Prof. C. Marier's twenty-fifth annual recital, May 18 and 19, at Salle Montcalm. The concert included the second act from Madame Butterfly, under the direction of Prof. J. J. Goulet; Giselle, under the direction of M. Benoit; with mise-en-scenes under the direction of Mme. Mauberg-Roberval of Montreal, Quebec.

D.

San Antonio, Tex. (See letter on another page.)

Utica, N. Y.—The last of the series of concerts by the B Sharp Musical Club was given at the Avon Theater, April 22, by John Powell, the American pianist. Mr. Powell presented an unchallenged program that included several of his own compositions. He played with brilliance and fine musical sensitiveness.

Another symphony orchestra came into being at Ilion, N. Y., April 21. This group, of some forty players, under the able direction of E. L. Daniels, impressed in this, their first appearance.

The annual concert of the student members of the B Sharp Club was given April 22, the program being presented by Doris Greene, Eleanor Wilcox, Cornelia Kellogg, Mary Helton, Charlotte Marthage, Mildred Dowling, Veronica Whelley, Arthur Bernstein, Catherine Charles and the Junior String Ensemble, under Mrs. Edgar Alderwick.

Paul Whiteman and his concert orchestra appeared at the Colonial Theater, under the local management of Gertrude

Curran, April 29, before a crowded house. The three American musical pieces by Eastwood Lane, especially Sea Burial, and George Gershwin's Rhapsody in Blue, won particularly enthusiastic commendation.

Helen Hale Brockway, Utica soprano, who has been the soloist and director at the Redeemer Church, was engaged as soloist at the Central M. E. Church, beginning May 1. The music at the Central is under the direction of Harry Gosling and other members of the quartet are Theda Gschwind, contralto; Ellis Roberts, baritone, and Mr. Gosling, tenor.

Thomas P. Owens, tenor, and a pupil of Frank Parker (head of the vocal department of the Utica Conservatory), who has been soloist at the Park Baptist Church the past year, was engaged, May 1, as soloist at the Plymouth Congregational Church.

Frank Parker has been re-engaged as director of the music at Park Baptist Church where he has a quartet and chorus. Mollie Davies is the soprano, Mildred Ueltschi the contralto, and Allan Hugh Davies the tenor. James T. Sauter enters upon his seventh year as organist.

Clarence Dickinson, New York organist, gave a recital on the new Wurlitzer organ at the First Presbyterian Church, May 6.

The Knights of Columbus Glee Club, a fine organization of thirty men, under the direction of George Waid, gave a program at Lowville, N. Y., May 8.

The Utica Maennerchor, under Johannes Magendanz, gave its annual concert at Maennerchor Hall, May 11. Mira Dibble, soprano, and Cecil Davis, pianist, were the soloists.

The following pupils of the Utica Conservatory of Music gave a program at the Conservatory Hall, May 14: Grace Buerger, Gerald Firman, Alfreda Sakowski, Doris Van Denburgh, Florence Roberts, Monica Barney, Ruth Stiefvater, Marguerite Shaughnessy, Megan Davies, Florence Broadbent, Caroline Tanzer, Luella Trevor and Stella Chait.

Gertrude Curran, the enterprising local concert manager, presented Max Rosen, violinist, in recital at the Utica Hotel ballroom, May 14. He was assisted by Marie Saville, dramatic soprano.

Wausau, Wis.—When Jacob Reuter, violinist, supported by John Bloomquist, baritone, and the Ladies Quartet (Leona Halder, Mrs. P. L. Sisson, Mrs. H. O. Wheelock and Edna Burkhardt), appeared in concert in the city hall, the auditorium was filled to capacity with an audience that was demonstrative in its appreciation of Mr. Reuter's excellent work. Mr. Reuter proved his claim to the reputation he has attained as an artist in a program of unusual interest. Mr. Bloomquist and the quartet were also well received.

N.

Winnipeg, Canada.—Under the auspices of the Men's Musical Club of Winnipeg, the Seventh Annual Manitoba Musical Competition Festival was held from April 30 to May 9. More than 7,000 competitors participated in the various contests. The judges were Dr. James Lyon, T. Tertius Noble and Frank S. Welsman. The Rose Bowl Trophy was won by Catherine Wright in the solo vocal competition. In the choral competition, Port Arthur Women's Choir was outstanding, with excellent work done by Holy Trinity Anglican Church Choir and Knox Male Choir. In piano, the junior and intermediate winners respectively were John Kuchmy and Maurine Pottruff. Of the orchestral group, Waterhouse Students' String Orchestra was splendid; the winner in the Sunday Schools was First Lutheran and of senior and junior high schools, St. John's and MacPhay respectively. The solo violin classes brought forth Mary Gussin, senior, and Mike Kuczer, intermediate. The public school choral singing prize, the Earl Grey Trophy, was won by the Isbister School. The Earl Grey School was highly recorded in both boys' and mixed choruses.

Elly Ney in Germany

Elly Ney is abroad, touring the continent, and is having what is believed to be her greatest success. She has filled more engagements, it is said, than any other pianist has there during the present season. She played at the seventieth anniversary of the opening of the Conservatory at Cologne and was guest artist at the thousandth anniversary of the founding of Bonn, her native city. Mme. Ney will return to America in January, 1926, going immediately to Florida for a week of engagements. Later she will give a New York recital and then will go on tour to the Coast.

A. Y. Cornell Studio Notes

Earl C. Waldo, basso, has been engaged at the Munn Avenue Presbyterian Church, East Orange, N. J., Harry Hirt, organist, at a salary which is one of the highest paid church soloists. He is also soloist at the Temple Peniel and is appearing in *The Student Prince*.

Emma Resoes, contralto, formerly of Harrisburg, has been engaged for the University Heights Presbyterian Church, and Melva Decker, contralto, for the First Presbyterian Church of Chatham, N. J.

Steeb Gives Historic Recital Series

Musical history became a live subject when the Olga Steeb Piano School presented Olga Steeb, its distinguished director and concert pianist of note, in the first of a series of six recitals. In this program Miss Steeb revealed how the highly florid vocal style of the sixteenth and seventeenth centuries has influenced piano music. Tuesday evening, June 16, is the date for the second of these recitals.

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Mrs. Fletcher-Copp Affiliated with Ithaca Conservatory

The Ithaca Conservatory of Music has completed arrangements with Evelyn Fletcher-Copp by which she will establish her school of Normal-training for teachers at Ithaca, becoming affiliated with the Ithaca Conservatory. Originator of the Fletcher-Copp Music Method for children, Mrs. Copp is conceded a prominent educator in her line of endeavor. She will conduct normal classes for teachers, as well as teach and supervise the teaching of her method. Although an American method, Mrs. Copp, who evolved it, had five years of study abroad, being a pupil of Dr. Hugo Riemann and a classmate of Max Reger. The late Dr. Lyman Abbott



Mishkin photo
EVELYN FLETCHER-COPP.

said of this system, "It seems to me more than a method—it is a revolution, and converts musical education from mere drudgery to an inspiration and a life."

Mrs. Copp will begin her classes in Ithaca on June 15. She will precede it with a series of illustrated lectures.

Yost Plays Ultra Modern Music

Gaylord Yost, violinist, with T. Carl Whitmer, pianist, recently gave the third program of ultra modern music in the music room of Mrs. Taylor Allderdice in Pittsburgh. Sonatas by Bela Bartok, Medtner and Pizzetti were played. Harold D. Phillips, writing in the Pittsburgh Gazette Times, stated in part: "Now I seriously wonder whether the musical public of this city has at all adequately realized the immense educational value of the old adventure undertaken by Mr. Yost and Mr. Whitmer in trying to familiarize the music public of this conservative city with the latest, and what is more, the best of the latest developments in musical evolution. Only experienced musicians can have any conception of the tremendous task involved in the unravelling and subsequent interpretation of this new music, but all can, and I think do, realize the idealism and wholly disinterested motives of these two musicians in giving Pittsburgh this rare opportunity of keeping up with the times."

Notes from the La Forge-Berumen Studios

Ernesto Berumen presented Emilie Goetz, one of his most talented pupils, in recital at the La Forge-Berumen Studios on May 20. Miss Goetz displayed all the excellent pianistic qualities which distinguish most of Mr. Berumen's pupils, namely, a highly developed technic, a splendid sense of rhythm, beautiful singing tone and excellent pedalling. Miss Goetz presented a program made up principally of modern compositions, but which included also a beautiful Chopin group.

Loretta Degnan, contralto, participated in the recent Ann Arbor May Festival. Miss Degnan has been a pupil of Frank La Forge for several seasons.

Van Yorx Studio Open All Summer

Theodore Van Yorx, New York teacher of singing, will continue to give lessons at his studios, 4 West 40th Street, during the entire summer. Mr. Van Yorx enjoys an enviable reputation as a successful teacher of the art of singing, having had long experience as an artist in concert, recital, oratorio and church work. Thus he is able to give valuable instruction in any branch of the vocal art.

Boris Levenson Vacationing

Boris Levenson, Russian composer, left New York on June 1 to spend his vacation at Brighton Beach, where he intends to remain until September. Mr. Levenson, in addition to enjoying rest and recreation, will devote several hours daily to composition. He hopes to complete some new works, among them a Hebrew suite for stringwood ensemble.

Minneapolis Orchestra Reengages Lewis James

Lewis James has been reengaged to sing two performances of The Messiah, on December 25 and 26, with the Minneapolis Orchestra. Last season he was the tenor soloist with the same organization in Beethoven's Ninth symphony.

Onegin Booking for First Coast Tour

Sigrid Onegin, who returns next fall after an absence of a year, will make her first tour of the Pacific Coast in the early part of her season. Mme. Onegin's tour is almost completely booked.

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ANN ARBOR NOTES

Festival at School of Music Items

Perhaps the most enthusiastic attendant at the May Festival was Dr. Albert A. Stanley, who, with Mrs. Stanley, is making his residence in Ann Arbor after two years abroad, where they intend to sojourn again this fall. Dr. Stanley is proud of his protege, Mr. Moore, for the fine manner in which he is carrying on his own efforts.

Earl Vincent Moore, after a continued service of many years as student, instructor and finally as musical director, leaves this month with Mrs. Moore and his two boys, Vincent and Stanley, for eight months residence in Europe. While he will doubtless spend some time in recreation and sight seeing, he will devote the major portion of his energy to the special study of music. He will visit and come in contact with most of the great institutions and musical authorities in Great Britain and Continental Europe. He will resume his duties in Ann Arbor at the beginning of the second semester in February, 1926.

Guy Maier, who has served so admirably as head of the piano department during the absence of Albert Lockwood, who has been spending the year in Europe, will continue as a member of the piano faculty next season. His duties as concert artist, in collaboration with Lee Pattison as well as independently, will preclude continuous service at the school. Mr. and Mrs. Maier and son Bobbie will spend the summer in New England.

Andrew Haigh, of the piano faculty, has attracted considerable attention by reason of his recent composition, Six Variations.

Mrs. George B. Rhead, Maud Okkelberg and Neill Stockwell, of the piano faculty, all former students of Jose

Lhevinne, will do special study under the same teacher during the summer.

Clara Cundell, an alumnus and former member of the piano faculty, is engaged in professional work in Washington, D. C.

Nora Crane Hunt, after a year's leave of absence in the West, resumed her work at the school this year. In addition to teaching voice, she has been eminently successful as director of the Girls' Glee Club of the University. This organization now includes in its membership a certain proportion of School of Music girls not enrolled in the university.

Maude Charlotte Kleyn, a graduate of the school in both the piano and voice departments and for a number of years a valuable member of the vocal staff, is sad, but happy. She is sad because she is to sever her official relationship with the school and will leave Ann Arbor in June. She is extremely happy because she is to be married to John Vivian, a distinguished lawyer of Denver, Colorado, where she will make her future home. Her friends and associates wish her great happiness and prosperity and they sincerely congratulate Mr. Vivian.

Theodore Harrison, who succeeded William Wheeler as head of the voice department, has had a successful year. His class has included many distinguished professional musicians from Detroit and other large centers. He is now building a beautiful residence and looks upon Ann Arbor as his permanent home.

Albert Lockwood and his nephew, Normand Lockwood, have been spending the year abroad. In January, Normand's mother, Mrs. S. P. Lockwood, joined them in Italy. In June, Samuel P. Lockwood and his daughter, Albertine, will join Mrs. Lockwood and Normand in their summer home in the Adirondacks. They will all return to Ann Arbor in the fall where the two Mr. Lockwoods will resume their duties as heads of the piano and violin departments respectively.

Palmer Christian, head of the organ department, has led a busy life. In addition to an important series of weekly concerts in Hill Auditorium, he has taught a large class of students. He has also given many concerts in various parts of the United States, including New York City, Brooklyn, Philadelphia, Rochester and various other important musical centers.

Ora Lathard, instructor of cello, has attracted a great deal of attention with her splendid artistry. She is also in charge of the ensemble work in the school where her services have proven most valuable.

The Michigan Federation of Music Clubs held its Annual Convention in Ann Arbor in March. Many members of the school, as well as other musicians of the city co-operated in making the Convention a great success. Byrl Fox Bacher, Dean of Women, was elected president of the association. She was also appointed official delegate for the State of Michigan to the National Biennial Convention of the Federated Music Clubs to be held in Portland, Ore., this summer.

Anthony J. Whitmire, during the summer session, will serve as acting head of the violin department. Mr. Whitmire is a proficient musician and, in addition to great success in connection with his large class of students, has won continuous recognition through his concert appearances.

James Hamilton, a valuable member of the voice faculty who has been spending the year in special study and concert activities in Italy, writes enthusiastically of his experiences. His numerous friends and admirers will welcome him back to the United States, where he will come in September to resume his position on the school faculty.

Charles A. Sink, secretary and business manager of the school since 1904, has a hobby. It is neither golf nor the collection of old coins. It is public service. For several sessions

he has neutralized the influence of his artistic environment by serving as a member of both the Senate and the House. His efforts there have been directed largely in the interests of better educational facilities. During the session which just closed, Mrs. Sink spent several weeks in Lansing with him.

The year has called from the board of directors two important members. James H. Wade, who had been a member of the board for more than thirty years, passed away in the early winter. In February, Marion LeRoy Burton, president of the University of Michigan and for nearly five years a member of the School of Music Board, passed away after a severe illness of several months.

Those who have been regular attendants at the May Festival will be glad to learn that the cumbersome stage extension, which interfered so much with the enjoyment of the audience by obstructing the view, has been completely remodeled and audiences will be able to see and hear with a greater degree of comfort.

William C. Hollands, for many years the efficient head usher of the Choral Union and May Festival concerts, resigned his position last summer. W. A. Davenport, of the buildings and grounds department, was elected his successor and has performed the duties of this important position in a manner worthy of his admirable predecessor.

Margaret Crittenden, Florence Earl and Ruth Sheldon, the efficient assistants in the office of the business manager, have won much esteem and appreciation for their valuable and courteous services, particularly in the past four months during the absence of Mr. Sink.

Joseph E. Maddy, successor to George Oscar Bowen, head of the public school music department and supervisor of music in the public schools, has made a splendid record during his first year, particularly in the field of instrumental methods, as related to both divisions of his dual position.

Francis W. Kelsey, president of the board of directors for more than thirty years, has been spending a large portion of the past four years abroad as head of the Near East Research Expedition of the University of Michigan. He and his distinguished associates have accomplished much in the field of archeology and have brought to the University many valuable collections.

The following staff will be in charge of the summer session of six weeks, which will begin June 22: Mrs. George B. Rhead, Otto J. Stahl, Nell B. Stockwell and Ava Comincase, piano; Theodore Harrison and Nora B. Wetmore, voice; Anthony J. Whitmire and Marian Struble Freeman, violin; Palmer Christian, organ; Otto J. Stahl and Byrl Fox-Bacher, theory; and Joseph E. Maddy and T. P. Giddings, public school music methods.

In connection with the series of entertainments, given under the auspices of the university during the summer session, the School of Music will contribute six concerts in Hill Auditorium, Wednesday evenings. Various members of the faculty will participate, as will also the summer Choral Union, directed by T. P. Giddings.

ALUMNI NOTES

Saturday afternoon of the Festival, the annual meeting of the Alumni Association of the University School of Music was held in the club rooms of the Michigan Union. About 200 were present and old "grads" rejoiced in hand clasps and reviewing scenes of long ago.

Helen Blahnik, '24, is doing post graduate work in piano under Mr. Maier, and working for graduation in organ under Mr. Christian.

Donna Esselstyn, '24, is doing post graduate work under Mr. Maier. She has recently accepted a position in a small orchestra, composed of members of the Detroit Symphony Orchestra, to play in Mt. Clemens for the summer.

Florence Welden, '24, has been appointed head of the violin department in Hillsdale College, Hillsdale, Mich.

Ruth Stiller-Schwarz, '24, is teaching piano in Ann Arbor.

Roxie Cowin, '24, P. S. M. in the Ann Arbor Schools under Mr. Maddy.

Ethel Miles, '24, is teaching public school music at South Lyons.

Grace Wheeler, '24, is teaching public school music at Saline.

Mildred Woodhams, '24, is teaching instrumental methods in the public schools of Ann Arbor under Mr. Maddy.

Ethel Smurthwaite-Bigelow, '21, is doing concert work. She has a church position in Detroit.

Anne Broene, '21, is back for post graduate work with Mrs. Rhead.

Margaret Bullin-Rose, '17, lives in Hillsdale and comes over for post graduate work in the vocal and piano departments.

Francis Rogers' Summer Plans

Francis Rogers will close his New York studio on June 6 and go up to Shinnecock Hills, Long Island, for the summer. Among his engagements is one for a recital on August 8 in the Building of Arts, Bar Harbor, Me. He will return to New York late in September.

Gallo Going to Europe

Fortune Gallo, accompanied by Mrs. Gallo, will sail for Europe on June 13, on the S.S. Leviathan. Mr. Gallo will spend a few weeks in Europe, mainly in Milan, on the lookout for new material for San Carlo Opera Company principals.

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Werrenrath, Schipa, Hempel and Cadman and Tsianina Heard—Cornish School Activities—Local News

SEATTLE, WASH.—Although the musical season has been considered over, some of the finest concerts this year have been given during the past few weeks. On May 1, Reinhard Werrenrath, baritone, was presented as an added attraction to an already successful artist course which has been sponsored by the Men's Club of Plymouth Church. Needless to say, the auditorium was completely filled and the concert was a fine one. Herbert Carrick was the accompanist.

TITO SCHIPA

Tito Schipa appeared in one of his beautiful programs at the First Presbyterian Church, May 5, and was given one of those enthusiastic receptions which is always accorded this artist by Seattle audiences. He was assisted by Jose Echaniz, pianist and accompanist, who scored brilliantly in his contribution to the artistic success of the program.

CADMAN AND TSIANINA WITH PHILOMEL CLUB

An all American concert, sponsored by the Philomel Club, was given on April 27, with Charles Wakefield Cadman and Princess Tsianina as the featured artists. The Philomel Club is a choral organization, composed entirely of young women, and has sponsored two splendid concerts this season. The club, in its choral numbers, acquitted itself brilliantly. R. H. Kendrick is the director.

FRIEDA HEMPEL

Frieda Hempel gave one of her beautiful Jenny Lind concerts at Meany Hall, May 12, appearing as the final artist in the course which has been offered by the Women's Federation of the University of Washington. To say that the program was well received is superfluous, for such an artist could merit nothing less than the ovation which she received. Miss Hempel was assisted by Coenraad V. Bos, as accompanist and pianist, and Louise B. Fritze, flutist.

NOTES

April 29, the last of the regular Sunset Club programs was given. The participants were all members from the Tacoma Ladies Musical Club and gave an afternoon of music which was enjoyed by all those present.

Sigma Chapter of Phi Mu Alpha, Men's Honorary Music Fraternity of the University of Washington, presented an interesting program, May 4, at Meany Hall. The program was given, in recognition of Music Week, entirely by members of the fraternity. The fraternity has been sponsoring regular concerts throughout the past season and plans to do even more work in that way during the coming one.

The Music and Art Foundation Society continues active in its drive for membership. The object of the association is to further the cause of good music and art in Seattle. On April 28 an all Russian program, with all Russian artists as the interpreters, was given; while on May 8 an interesting program of piano, violin and vocal selections took place. These programs have all been free of charge and during the course of the numbers, short addresses on the objects of the society were offered, with the result that a large increase in membership has been obtained.

A program featuring works of Washington composers was arranged by the Thursday Music Club and given May 7. It revealed a larger number of fine compositions from local composers than it was possible to anticipate—another proof of "A prophet is not without honor save in his own country." The interest aroused as the result of this program has been so keen that several more programs of similar type have already been announced.

The concert given by the Choir of Westminster Presbyterian Church, assisted by John Hopper, pianist, was another of the events of the past few weeks which attracted wide interest.

April 24, Hattie Edenholm presented a number of her piano students in recital. The large audience was deeply

interested in these students and spoke well of Miss Edenholm's work.

Under the auspices of the Women's University Club, Jean Allison Swaney, soprano, and Walter Weisberg, baritone, were presented in recital, assisted by Leone Langdon, pianist and accompanist. The program was one of a series which the Women's University Club presents during the year and was well attended.

The Cornish School has been presenting Peter Meremblum, Russian violinist and newly engaged head of its violin department, in a series of concerts at the Olympic Hotel on alternate Sunday afternoons. On April 26 the program was devoted entirely to French music, while on May 10 the program was devoted exclusively to Kreisler numbers. The concerts have been musical achievements, and have been attracting larger audiences for each performance. Berthe Poncy Dow and John Hopper have been Mr. Meremblum's accompanists.

Miyoshi Matora, Japanese coloratura soprano, was the assisting artist on a program of all Oriental music, given May 8, by the Boheme Club. Miss Matora sings unusually well and has been attracting much attention the past few weeks. The other participants were Mrs. D. Clifford Reid, Mrs. Roderick Dunbar and Mrs. F. N. Rhodes.

CORNISH SCHOOL ACTIVITIES

While this is a busy season at the Cornish School, there will be no cessation of activities when the recitals are over. Plans for the summer school are well in progress, and the coming season will undoubtedly be one of the most successful the institution has ever experienced. Announcement has been made that Cornelius Van Vliet will be the guest cellist, while Rosing will offer a four weeks course in opera and vocal work. In the theater, Ellen Van Volkenberg and Mordecai Gorelick will be the guest teachers, and both Peter Meremblum, violinist, and Sylvia Tell, of the dancing department, will offer special courses. To elaborate on all the worthwhile courses and their instructors would require the full catalogue.

April 18, fifteen students from the elementary department were heard in excellent recital. With piano and violin departments to draw upon for these recitals, and the voice, dramatic and dancing departments for the more advanced recitals, the school is able to present programs of unusual merit.

May 2, students from the piano class of Fidelia Burgess were heard in solo and two piano numbers, assisted by Frederick Heward, from the violin class of Peter Meremblum.

An interesting costume recital was given, May 7, by voice students of Sara Y. Peabody, under the title of A Mozart Festival and The Call of the South. There was a scene from the Marriage of Figaro which was beautifully presented. A string quartet provided several selections during intermission.

Gertrude Weinzirl and her students gave an interesting dance recital on May 8.

The first of a series of lecture recitals on Modern Poets and Their Poetry was given, May 8, by Arley Robertson, who chose for her subject, the Life and Works of Walter De La Mare.

Piano students from the class of May Carolyn Williams were heard in recital, May 8. They were assisted by violinists from the class of Fritz Schmidt.

May 9, elementary and intermediate pupils of Ruth Gordon, Stella Hoogs and John Hopper were presented in recital.

J. H. group of Rilla Fuller Hesse's charming songs was sung in a delightful manner by Marie Kempley, soprano, and met with hearty appreciation. The songs are simple, melodic and pleasing. The Brahms Ensemble—Eugene Barron, violin; Russell Keeney, viola; Edythe Reily Rowe, cello; Ellen Bronson Babcock, piano—won high praise for its excellent ensemble, balance and flexibility. This organization, with eight months of working together, has already attained a high degree of excellence. Miss Gilbert and Mrs. Baker (the capable secretary-treasurer of the club, gave illuminating talks. The record of this club is perhaps unique: never in its many years of existence has there been a deficit, and yet it gives more and greater artists for less money to members than probably any organization of its kind in the country. Too much praise cannot be given to the women who have so successfully handled its business.

James O'Connor and Fred Klosterman, pianists of this city, have played with great success for the Gamut Club in Los Angeles, with the result that Mr. Behymer will arrange dates for them next season.

The Students' Music Club presented a creditable program recently under the auspices of the Amphion Club.

Augusta Starkey, soprano, who has lately come to San Diego to make this city her home, is now soloist at the First Presbyterian Church and is certain, with her voice and personality, to be a real asset to San Diego. E. B.

Schofield Wins Critical Praise

Among the successful engagements fulfilled by Edgar Schofield mention might be made of Bethlehem, Pa., where he appeared in joint recital. According to the Bethlehem Globe it was one of the most delightful musical offerings given in the city this season. The critic of that paper also stated: "Mr. Schofield exemplified his wide range in the different selections he sang. It has been said of him that 'his delivery is excellent, his style finished, his interpretation expressive and his enunciation faultless,' qualities which he aptly illustrated in his offerings last evening." Following an appearance in Passaic, N. J., as soloist with the Choral Society Symphonia, the Passaic Daily Herald said: "Mr. Schofield, who is an artist of distinction, having toured the country several seasons with Geraldine Farrar, was in excellent voice. His rich, mellow bass, is commanding of admiration. He sang beautifully God Hath Highly Exalted Him." Mr. Schofield was so well received at this concert that John Bakelaar, the conductor of the society, has engaged the bass-baritone for the next concert.

Harp Pupils of Marie Miller Heard

The last of a series of tea-musicales was given by Marie Miller at her New York studio May 16. Ten of her pupils were heard in solos, including Barbara Palmer, Elizabeth Kiefer, Norma Rudnick (a talented young harpist of eleven years), Waldemar Gatz, Bernard Mather, Harry Butler, Therma Sokol, Moira Braun, Katherine Herald and Vera LaMisha. Among other pupils present were Anita Stewart, of moving picture fame, who is beginning the study of the harp with Miss Miller; Emily Pidgeon, of Memphis, and Eleanor Collier of San Antonio; Rita Vose, Clyde Doerr, Leona Burgess, Norma Stedman, Leona Menton, Helen Franc and Dr. R. A. Kiefer. Miss Miller sailed for Europe on May 30. She will make several concert appearances in and near Paris, and during August she will take a vacation in Switzerland.

Sylvia Lent Booking for 1925-26

Two engagements with orchestra have already been closed for Sylvia Lent for next season. On October 18 she will be the soloist with the New York Symphony in Passaic, N. J., and on December 3 she is to appear with the Detroit Symphony in Buffalo. The season 1925-26 will mark the third season for this youthful artist, who is in her early twenties and looks to be even younger. Her second season before the public was marked by appearances with the Chicago Orchestra and with the New York State Symphony. She also had the honor of playing for President and Mrs. Coolidge at a musicale given at the White House, following a dinner in honor of the Supreme Court. A reengagement for the Mt. Vernon (Iowa) Festival—her second consecutive appearance, is another proof of her artistic standing.

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JOSIAH ZURO,
founder and conductor of the Sunday Symphonic Society, New York, which has just closed its second season of free concerts at the Criterion Theater. Mr. Zuro announces that his organization will begin its fall season in October and his personnel will remain the same. Mr. Zuro and the orchestra are the recipients of much praise and sincere appreciation for their laudable work in the unique idea of offering the finest of classical music free to the public. Several new works by American composers have had their première here, introduced by Mr. Zuro. Much is expected of the third season if the growth continues on the same high artistic plane as has marked his activities in the past. (Photo © Elzin.)



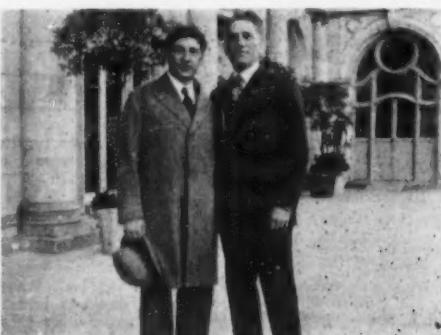
MR. AND MRS. YEATMAN GRIFFITH AND EUPHEMIA BLUNT.

During the absence of Mr. and Mrs. Griffith in the West, where they are holding master classes, the New York studio will remain open all summer under the direction of Miss Blunt, assistant teacher. Through her association with the Griffiths during the last fifteen years as student, concert artist and teacher, Miss Blunt is finely equipped to take charge of the enrollment of out-of-town teachers and singers who desire to spend part of their vacation taking advanced work. The Griffiths will return to the studio about October 1.



ROBERT RINGLING,

American baritone, pupil of William S. Brady, has just been engaged as a regular member of the Munich Opera, where he will do leading baritone roles. In the Munich Opera Company there are two other pupils of Mr. Brady—Leone Kruse, dramatic soprano, and Laurence Wolff, lyric tenor. Mr. Ringling has returned to his native America and has gone to his home in Evanston, Ill. He will continue his studies with Mr. Brady in the latter's master class at the Chicago Musical College. (Jas. Connolly photo.)



JOSEF LHEVINNE AND LAZAR S. SAMOILOFF
taking a few moments for deep breathing and a view of the city, outside their studios at the Fairmont Hotel, San Francisco, the headquarters of the Master School of Musical Arts of California, of which Mr. Samoiloff is director.



RUDOLF LAUBENTHAL.

This is Rudolf Laubenthal, Metropolitan Opera tenor, in the role of Hanns in Smetana's opera, *The Bartered Bride*, which is to be revived at the Metropolitan next year. Although the cast is not yet announced, Mr. Laubenthal will doubtless be assigned to sing Hanns, a part in which he made a notable hit at the Charlottenburg Opera.

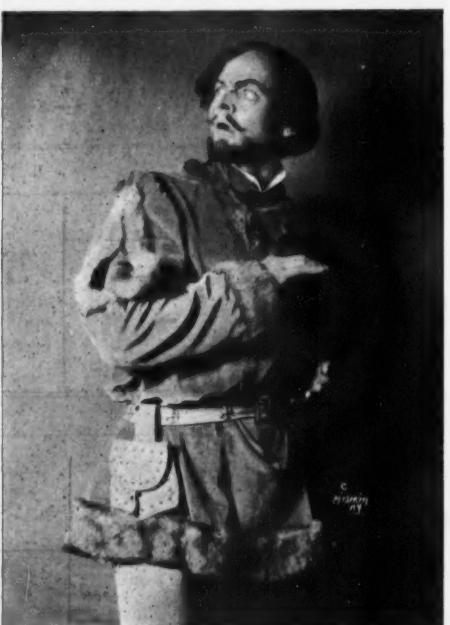


NINON ROMAINE, PIANIST, AND M. H. HANSON,
manager, at the entrance of the Paris Grand Opera House.
(Photo by Clarence Lucas.)



A MUSICAL GROUP.

Lucy Gates (center) photographed with B. Cecil Gates, conservatory director and brother of the soprano; Willard Weigh, violinist; Charles Wakefield Cadman, composer, and Princess Trianina, who has appeared frequently in concert with Mr. Cadman.



LAWRENCE TIBBETT,

baritone of the Metropolitan Opera, who returned last week to give a recital in his home town, Bakersfield, Cal., and was given such an ovation that at the conclusion of the program he was compelled to sing for an additional three-quarters of an hour before the audience would permit him to leave the hall. The photograph shows the baritone as Ford in Falstaff, the role in which he created a sensation at the Metropolitan last winter. (Photo © Mishkin.)



ELISABETH RETHEBERG'S GARDEN
made up of floral tributes sent to her after her New York
recital this past season.



RAIXA AND RIMINI.

These two sterling singers of the Chicago Opera have just been winning fresh laurels under Arturo Toscanini at La Scala, Milan. They will return here very soon, however, as they are to sing in Louis Eckstein's season at Ravinia Park for the first time. Beside the regular Italian repertory and some French roles, Mme. Raixa will sing two parts in which she has never appeared hitherto, *Fedora* and *Madame Butterfly*.



DOWN SOUTH.

Inez Barbour, soprano (right) and Mrs. William J. Horn, conductor of the Crescent Hill Club, Louisville, Ky., and her dog, Boris. Mrs. Horn is a perfect dynamo and the whole town owes her a debt, for she is an excellent musician, an indefatigable worker, and, what's more, she gets results. Miss Barbour scored a fine success with the choral on May 14.



GIGLI'S FRIENDS SEE HIM OFF.

Here are some of the numerous throng that went down to wish Beniamino Gigli "bon viaggio" when he sailed on the *Conte Verde* for a summer in Italy a few weeks ago. Gigli is the man at the left with the light felt hat. Mrs. Gigli is in the center, forward, holding two bags. Just at the right of Mrs. Gigli, without a hat, is Enrico Rosati, the voice teacher, Gigli's only master. At the extreme right, Renato Gardini, the Italian wrestler, holding little Enzo Gigli on his arm. (Photo © Elzin.)



J. S. ZAMECNIK, - composer, on his beautiful mount, ready for a gallop across country. Among Mr. Zamecnik's many song successes is *Indian Dawn*, an American Indian love song, which has been acclaimed as a really remarkable achievement. He has been the recipient of many flattering letters and endorsements, particularly by Cadman himself, who has written some of America's greatest Indian music.



GALLI-CURCI ON TOUR IN AUSTRALIA.

The Galli-Curci concert party on the famous peak above Sydney. Left to right: Jack Salter (of Evans & Salter), Mrs. Davy, Frederick Davy (of Sydney), Mme. Galli-Curci, Claude Kingston (concert director for J. and N. Tait), Manuel Berenguer (flutist). (2) Left to right: Mrs. Davy, Galli-Curci, Mr. Davy, Claude Kingston, Jack Salter. As was to be expected, Mme. Galli-Curci's first visit to Australia has been a tremendous success. In Sydney she gave eight concerts, every one being sold out days in advance; then she opened in Melbourne to capacity business and it looked as if she would be called on for at least ten concerts there.

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ELLEN BALLON A VIGOROUS CHAMPION OF AMERICANISM

Expresses Her Belief That Our Musical Public Has a Mind of Its Own, Not Dependent on Opinion Imported From Abroad
—Admires European Culture, However

Considerable interest has been expressed in the opinions of Ellen Ballon, as published in a recent MUSICAL COURIER interview with that young pianist.

It is one of the signs of our times, that the musicians of today are closely in touch with life and contemporary thought. In bygone periods, the musical artist was more the mere performer, the entertainer, and his enforced attitude toward social and economic conditions kept him for the most part within the circle of his own colleagues, and militated against his broader practical vision, and his understanding of questions that did not relate directly to the artistic aspects of the profession in which he was engaged.

Nowadays, natural musical talent, an extensive repertoire, and skill and endurance in technic, no longer are the sole qualities that enable some pianists to shine over their fellow masters of the keyboard. The leaders are expected to be persons of wide mentality and general culture, to be receptive to most of the human interests, to have opinions on the leading issues of the day, and to possess the ability to express them.

Even many of the younger artists of our day, owing to modern educational requirements and opportunities, are recognized as possessing cerebral qualities in addition to their tonal talents. Modern society is glad to affiliate with the gifted sons and daughters of Apollo.

Ellen Ballon, in her interview, did not say all of the foregoing, but it suggests itself to the present writer as an aftermath following upon his talk with the pianist.

Miss Ballon is taken seriously because she takes her art seriously. The superficial aspects of a pianistic career, such as personal glory and picturesque exploitation, make no appeal to her whatsoever.

That is one reason why she has not yet dashed off to Europe to acquire the customary stamp of foreign approval after her initial successes here. Miss Ballon, herself an American, seems to think that her compatriots now have an artistic mind of their own, and that their acceptance of an artist constitutes a valuable endorsement.

"Not that I look upon myself as an established institution," she declared with modesty, "for, as pianists go, I am young in the profession, and a long and arduous road stretches out before me. Audiences and critics have been kind and encouraging to me, but that has not misled me into believing that the public hangs upon my every musical and oral utterance. Most of my great experiences in my art still are to come. It is kind of you to ask me to express some further opinions for the MUSICAL COURIER, but I had rather read what the older artists have to say—and perhaps your subscribers would too."

However, Miss Ballon could not altogether escape the insistence of the present interviewer, and he pressed her for further views regarding the career of a young artist in America.

Miss Ballon said that, whatever may have been the attitude of Americans in the past, it was her belief that today merit was the sole key that would open the door to success. She acknowledged that the matter often had a different appearance for the simple reason that European artists came here generally only after winning success abroad. The American success was not a sudden burst into fame, though it was often a sudden burst into the American consciousness.

Americans, on the other hand, had to climb up slowly, in their own country, continued Miss Ballon, or else go abroad to do their climbing. The question is, does one climb further or faster by going abroad?

The fact is, as most readers will agree, that America no longer has the unbounded faith in European judgment that it had in the past when there were no, or only very few, American artists. May there not also have been a conviction in the minds of many unmusical Anglo-Saxon Americans (coming from a race that had little to do with music, and from families that were not musical) that music was something alien to them, and certainly not their metier or even means of emotional expression.

"Anglo-Saxons are not naturally unmusical," ventured Miss Ballon, "but they failed to specialize in music for so many years that it ceased to function as an essential part of their lives or spiritual needs. In American pioneer days there was, of course, little thought of music, and perhaps that was well for our country, as the people concentrated on material and physical achievement, and see what they have made of this glorious land, whose achievements in invention, enterprise, and commerce, are the envy of the world.

"But we younger artists feel the great awakening that has come to this nation in culture, emotion, and spirituality, for we are of today and in live touch with every current vibration. The future looks unreservedly wonderful for music here, and I do not have to be a prophet or even a philosopher to foretell it."

Miss Ballon, born in Canada, said in answer to a question: "I look upon myself as an American, just the same. Canada and the United States are not only geographically close, but also united in thought, language, and spirit. Both countries admire and revere the culture, finish, and age of Europe, but they have struck out along an independent line of feeling and artistic expression."

Miss Ballon, interrogated as to her plans, said that she intends to give two New York recitals next season (the first on November 12) and then play in Chicago, Boston, Canada, and later—Europe. (That was said with a little smile.)

As the interviewer departed, Miss Ballon called out: "Do you think that there is the slightest value in what I have told you?"

"Let MUSICAL COURIER readers judge of that," was the answer.

Farnam's Special Musical Service

The special musical service on May 31 at the Church of the Holy Communion, under the direction of Lynnwood Farnam, organist and choirmaster, brought anthems and organ numbers of interest to the large congregation. Mr. Farnam played works by Widor, d'Antalfy (organist of the

Cameo Theater), Baumgartner and Dupré, and the anthems were by Davies and Beethoven, Alfred Shaw, tenor, singing Song of Jesus (Hildach). This closes the series of musical events at this church for the season.

Liszniewska Pupil Plays in Cincinnati

At the fifth concert of the current season of the Cincinnati Conservatory of Music Orchestra, there appeared as piano soloist Ruth Spencer of Massachusetts, a pupil of Marguerite Melville Liszniewska. She commanded the attention of a large and enthusiastic audience, not only by her intelligent and colorful playing, but also by the selection of an untried solo number with which to make her debut. It was Napravnik's fantasy on Russian Themes, which starts off in sad grandeur with the full orchestra intoning the now famous Volga Boatmen's Song with variants presented between the phrases by the soloist. The fantasy becomes ever more brilliant with the introduction of brighter tunes and these gave Miss Spencer ample opportunity to display her facile technic. The student orchestra, under the baton of Ralph Lyford, has acquired a professional routine and accompanied the soloist with flexibility and surety. It showed itself no less proficient in its performances of Saint-Saëns' Youth of Hercules, Bizet's L'Arlesienne Suite, and the first movement of the New World Symphony, as well as in accompaniments to a Gluck aria sung by Verna Cook and Sarasate's Gypsy Airs for violin, played by Waldene Johnston.

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I SEE THAT—

Evelyn Fletcher-Copp will establish her school of Normal training for teachers at Ithaca, becoming affiliated with the Ithaca Conservatory of Music.

Bruno Walter has been appointed musical director of the reorganized Municipal Opera House of Berlin. The pupils' recitals and commencement exercises of the Wildermann Institute of Music are creating interest.

The Vocal Teachers' Guild has begun a drive to raise \$100,000 for building headquarters in New York.

Os-ke-non-ton, Indian baritone, sang for Princess Mary in London last week.

Umberto Sorrentino and Cary Moffitt Bowers were married on May 28.

Giannini probably will make her operatic debut in Berlin in the autumn.

Edwin Grasse played his new American Fantasie with the Johns Hopkins Orchestra in Baltimore on May 26.

Fokine requests American composers of new dance music to send their scores to him at the Alvienne University, with which he is now associated.

It is said that Jenny Lind felt no resentment over the numerous but clever caricatures which were made of her.

Julia Claussen believes that the voice is a reflector of personality.

Ernest Hutcheson has left for Sandwich, Mass., for a short rest before starting his Chautauqua season.

Helen Stanley has been engaged for her third season with the Philadelphia Civic Opera Company.

Shura Cherkassky has won the Josef Hofmann scholarship at the Curtis Institute of Music, Philadelphia.

Lubishka Bartusek has been engaged to teach dancing at the Chicago Musical College.

New York is to have a series of symphonic programs of Belgian music directed by Cesar Borré.

The Guilmant Organ School held its commencement exercises on June 2.

Emma Albani, famous singer in her day, has been made a Dame Commander of the Order of the British Empire.

Manfred Malkin was married recently to Mme. Vera Tregubova.

An operatic festival was given in Boston by pupils of the Vinello-Johnson School.

Bela Bartok was the hit of the Prague Festival.

The first complete jazz symphony was given in Philadelphia on the evening of June 5.

Luisa Silya, an American contralto, is winning unusual success in opera in Barcelona.

The Stockholm University Singers gave a delightful recital at Carnegie Hall on June 4.

MUSICAL COURIER

Ellen Ballou is of the opinion that the American musical public has a mind of its own and is not dependent on opinion imported from abroad.

Vance Thompson, celebrated writer formerly on the MUSICAL COURIER staff, is dead.

Olive Fremstad seeks a divorce from Harry Lewis Brainard.

Rhys Morgan had over fifty concert appearances during his first season.

G. A. Baldini has resigned as manager of the St. Louis Symphony Orchestra.

Granberry Piano School Commencement

Despite the fact that the thermometer was hovering near ninety-five degrees, Carnegie Chamber Music Hall was filled practically to capacity on the evening of June 4, when the Granberry Piano School held its commencement exercises. This was the nineteenth season for the excellent school under the efficient directorship of George Folsom Granberry. The members of the graduating class receiving a teacher's certificate were Mary Webb Alyea of Rutherford, N. J.; Gladys Jane Fee, Brooklyn; Augusta Claire Trager and Jane Watson, New York; and Harold F. Bass, Yonkers, Charlotte Rado, of Budapest, Hungary, was the recipient of a full diploma.

The program was delightful, featuring almost entirely the excellent pianism of Miss Rado. She offered a Bach prelude and fugue and part of Beethoven's sonata in F sharp major, op. 78, concluding with a group of Mendelssohn, Schumann, Chopin and Liszt works. Her playing showed splendid artistry, fine shading and technical ability, reflecting great credit on her school and instructor. She is a young artist of particular promise. The audience was enthusiastic in its demonstrations of approval and she received many flowers. The remaining five graduates, assisted by Kenneth MacIntyre, gave evidence of splendid training and commendable ensemble work in a number of Norwegian Dances, op. 45, Grieg.

As an added attraction, the address was made by Rev. Harold St. George Burrill, followed by the presentation of the diplomas and certificates by Mr. Granberry. A faculty reception for the 1925 class was held in the lecture room.

Cincinnati Conservatory Prize Awarded

CINCINNATI, OHIO.—One of the musical events in Cincinnati of unusual interest is the annual contest for the Shaifer Evans Prize in piano playing, which takes place at the Cincinnati Conservatory of Music each May. Frederic Shaifer Evans, dean of the Conservatory's faculty, has evolved this happy plan of fostering the spirit of competition in music which puts each of the contestants on his or her mettle more so than in an individual recital. For one selection, the Chromatic fantasia and fugue by Bach, was played by each contestant entering the competition. The second selection was of their own choice. Another condition of this interesting contest is that each one competing must have studied for two consecutive years with the same teacher at

the conservatory. The prize is Grove's Dictionary of Music and Musicians in six volumes.

The prize this year was won by Jean Frances Small, who was chosen unanimously by the five judges—Lillian Tyler Plogstedt, Mrs. Chalmers Clifton, Louis Saverne, Augustus O. Palm and Ralph Lyford. Glenn Jackson, pupil of Jean Verd, received honorable mention.

Miss Small is the daughter of Mr. and Mrs. Oscar Small of Evanston, Cincinnati, and has studied with Mr. Evans for a number of years. She played with superb musicianship, excellent technic and an intelligent understanding and interpretation. For her second selection she chose the Rhapsody, No. 11, by Liszt, and proved herself an intelligent interpreter of this great composer.

Munich and Salzburg Festival Dates

MUNICH.—Dates for the annual summer performances of Mozart and Wagner here for the present season are as follows:

Die Meistersinger, August 1, 18, 27; September 9.
Der Ring, Four Cycles beginning on August 5 and 11; September 1, 6.
Tristan and Isolde, August 13, 23, 29.
Parsifal, August 15, 20, 25, 30; September 8.
The Magic Flute, August 2, 16; September 3.
Figaro's Wedding, August 4.
Il Seraglio, August 14, 24.
Don Juan, August 14, 21; September 5.
Così fan Tutte, August 21, 28.

The dates for the Salzburg Festival are as follows: Don Juan, August 24-28, Dr. Muck conducting; Figaro, August 25-27-30, F. Von Schalk conducting; Don Pasquale, August 26-29, Bruno Walter conducting. There will also be three concerts by the Vienna Philharmonic Orchestra, August 28, Bruno Walter (Haydn and Mozart); August 30, Dr. Muck (Mozart and Beethoven); August 31, Von Schalk (Beethoven and Bruckner). In addition, there are five chamber music concerts and performances of The Miracle and The Great World Theater, under Max Reinhardt in the Old Riding School.

OBITUARY

Pierre Augieras

Pierre Augieras, French pianist, a member of the faculty of the Eastman School of Music, Rochester, died in that city on May 28. He was the victim of a sudden attack of appendicitis, which proved to be acute. An immediate operation was undertaken, which he survived only four days. Mr. Augieras was a very popular member of the faculty. He first came here several years ago as accompanist for Kuhelik.

P. C. Hayden

P. C. Hayden, founder and for twenty-five years editor of the magazine School Music, died at his home in Keokuk last month. The magazine will continue to be published, with Mr. Hayden's son, Van B. Hayden, as manager, and Professor K. W. Gehrkens of Oberlin College as editor.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

THE STRAND

It was on Thursday night of last week that the writer had arranged to visit the Strand Theater. Unfortunately it happened to be the hottest (?) night of all, and yet a good sized audience had assembled and throughout the program seemed thoroughly to enjoy everything offered, despite the temperature.

The orchestra opened the program with Massenet's Phedre overture. Then came more Massenet—Elegie, sung by Amund Sjovik, basso, and Meditation from Thais, played by Madeleine MacGuigan, violinist—both numbers proving delightful. For divertissements, Emily Day, coloratura, sang Chaminade's Summer, and Mlle. Klemova, M. Daks and ballet corps danced to Tschaikowsky's Valse de Fleurs. As a prologue to the feature picture—The Desert Flower, starring Colleen Moore—the Strand Male Quartet sang The Desert Flower. Aside from the feature picture there were also shown My Own Carolina, disclosing some picturesque scenes of North Carolina, and The Runaway Balloon, an Aesop Fable.

THE RIALTO

The Rialto had the same picture last week as was shown at the Rivoli the previous week—the big screen favorite, Thomas Meighan, in a very good movie, Old Home Week. The orchestra pleased in selections from La Boheme. Interesting divertissements included Betty Paulus, mezzo soprano, and Edward Atchison, tenor, in a rendition of Irving Berlin's Listening; Odal Salewski, cellist, playing a Hungarian rhapsody by Salewski, accompanied by the orchestra, and an eccentric toe dance by four of the Rialto dancers. The program also included the Rialto Magazine and A Musical Stereoscopic, an Ives Leventhal production. The offerings were excellent, and, judging by the applause, were heartily enjoyed despite the terrific heat of last week.

THE CAPITOL

The opening attraction at the Capitol last week was made up of selections from Verdi's Il Trovatore, given in operatic form. In addition to the orchestra, there were five principals taking part and a male ensemble of thirty voices. This unit was so well received that Roxy is now offering another opera in the same style, this time Rigoletto. Of unusual interest also was Roxy's Gang in Montmartre. There was hearty applause for Doris Niles and Frank Moulan in an Apache dance. The singing of Gladys Rice also evoked favorable comment in a solo, Mon Homme, and in a duet, Marietta, with Joseph Wetzel.

Mlle. Gambarelli was programmed again last week, dancing gracefully the Valse from Coppelia. Other numbers which attracted interest were the Capitol Magazine, Marvels of Motion, a Red Seal picture, and an organ solo. The feature picture was Parisian Nights, from the story by Emil Forst, adapted for the screen by Kennedy Myton.

THE PICCADILLY

The program at the Piccadilly began with the allegro from Tschaikowsky's Pathetic Symphony, and was followed by selections from Tannhauser, a paraphrased arrangement by Arthur Lange, Fredric Fradkin conducting the orchestra. After the Pictorial were two organ selections—In Memoriam, arranged by Mr. Hammond, organist of the Piccadilly, followed by Thinking of You—these being played at most of the performances by the assistant organist, Herbert Henderson. There was a picture showing the fifteen round bout which took place week before last and no doubt interested all the men who attended. The special soloist was Frank Johnson, baritone, who sang Indian Dawn, the new ballad by J. S. Zamecnik, which has been such a sensation with its lovely melody. Mr. Johnson has become quite a favorite at this theater. The feature picture was Tom Mix and, of course, Tony, in The Rainbow Trail. A most interesting picture.

THE RIVOLI

The divertissements at the Rivoli last week included Joe Thomas' Sax-o-tette, skilful jazz players who won well merited applause. They entered fully into the spirit of the peppy music, the climax coming with a rendition of the much-played Katharina. These musicians opened and closed the divertissements. In between came a graceful Oriental Dance by Vivian Fay and a vocal duet, When I Think of You, well sung by Miriam Lax, soprano, and August Werner, baritone.

Tschaikowsky's colorful and always popular Capriccio Italien was chosen for the overture, with the orchestra under the alternate direction of Hugo Riesenfeld and Willy Stahl.

The feature picture was The Little French Girl, from the novel by Anne Douglas Sedgwick. This is good entertainment. Alice Joyce is exceptionally well cast as Mme. Vervier, and she gives a finely restrained portrayal of the

role. Mary Brian is charming as Alix, the daughter of Mme. Vervier.

As usual, there were the Rivoli Pictorial and a comedy, starring Harry Langdon.

The Muenzer Trio in Demand

Several years ago the now popular ensemble of young artists, The Muenzer Trio, came to America from Leipzig Germany, from which university each member had graduated. After several tours through Germany and other European countries, which had ended successfully, Hans Muenzer, the



Daguerre Photo
THE MUENZER TRIO.

founder, had attracted attention in America and accepted an offer from the American Conservatory, Chicago, to come to America. The remaining members, desirous of continuing the organization, determined to cut the ties that held them to their fatherland and join him here.

This is the story of the inception and growth of this splendid ensemble. Each year in Chicago since arriving they have appeared in a recital series with the gratifying result of redoubling audiences from season to season and therefore increased popularity. At the conclusion of the last recital series the trio had so far advanced in maturity that it became evident its musical value in quality of repertory and its delivery had been completely transcended and that its fame was rapidly spreading to all parts of the country. A tour of several weeks resulted in the accumulation of press praise and demands for return dates.

The personnel of the trio remains the same—Hans Muenzer, the efficient violinist; Hans Koelbel, whose cello is always melodious and colorful, and Rudolph Wagner, pianist, one of the best of pianists and accompanists before the public. The trio is now available for recitals under the management of Harry and Arthur Culbertson, New York and Chicago, and deserves to rank among the very best chamber music ensembles in America.

Bos to Accompany New Singer

Coenraad V. Bos, the eminent Dutch pianist, will not appear as accompanist for Frieda Hempel next season. Miss Hempel and her Jenny Lind concerts have been such a tremendous success in the past few years that practically everywhere she appears this program is requested. Mr. Bos feels that he would like a change of program, and he therefore has parted with Miss Hempel on the best of terms to act as accompanist for Myra Mortimer, the young American singer who gave three successful debut recitals in Germany last December with Mr. Bos at the piano.

Mr. Bos sailed for Europe on June 6, and will join Miss Mortimer and her teacher, Willem Giesen, in Switzerland, where they will work until August. In September Miss Mortimer will make her debut in Berlin. Mr. Bos is unusually enthusiastic over her art, his prediction being that she will be one of the greatest concert singers ever produced in America. He believes her to be of the immortal stature of Schumann-Heink and Sigrid Onegin.

Following three concerts in Berlin, Miss Mortimer will be heard in Munich, Leipzig, Dresden, Hamburg and Vienna, this tour covering September, October and November. She will then go to England, after which she is scheduled to sail for America. The concert party will return to New York on January 15, 1926, and immediately thereafter Miss Mortimer will make her debut in the metropolis. She will give three recitals in New York, three in Boston and three in Chicago. Her repertory includes the classics and modern German, French and English music.

Mr. Bos will accompany Miss Mortimer at all of her recitals, but, as with Miss Hempel, he will be free to act as accompanist for any other artist during his free time.

Pennsylvania N. A. D. Council Convenes

The fifth annual convention of the Pennsylvania State Council, National Association of Organists, was held in Pottsville, June 2-3. The session opened at the Second Presbyterian Church with an address of welcome by Dr. William A. Wolf, president.

The program included an organ recital by Rollo F. Maitland, F. A. G. O., Philadelphia, on the four manual Casavant organ of the Second Presbyterian Church; he also gave an exposition of the art of improvisation. Rev. Raymond C. Walker delivered an address, Church Music and Worship; Senator Emerson L. Richards, New Jersey, gave an address, The Choir Organ, Its Design and Threatened Decadence in America; Harry Haag, organist and choirmaster, Trinity Episcopal Church, played a recital on his three manual Austin organ.

A banquet and get-together meeting was held at the Second Presbyterian Church, followed by an organ recital by Dr. Walter R. Heaton, organist and choirmaster, Church of the Holy Cross, Reading.

June 3, Charles M. Courboin gave a recital at the Second Presbyterian Church, followed by a demonstration of the art of playing the Silent Drama on the \$30,000 Hope-Jones organ in Hollywood Theater, by Paul C. Bailey, the theater organist.

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CHICAGO

(Continued from page 27)

its presentation and a voice of some considerable flexibility to deliver it so as to please her audience, all of which she apparently did. Those numbers heard demonstrated a clear, lyric soprano voice of good range, though of limited volume. The painstaking work of her teacher is discernible in his effort to stimulate both mentally and physically, as she has both aplomb and poise and enunciates English very well. She made a very good showing, especially in her ballad work.

NEWS NOTES OF THE GUNN SCHOOL

Marie Kettering, of the faculty, and an artist-pupil of Glenn Dillard Gunn, opened the series of year-end piano recitals in the Gunn School recital hall with a program that included Beethoven's sonata, op. 90; a waltz, an étude, a nocturne, and a polonaise of Chopin; Carpenter's Polonaise; Griffes' The Fountain of Aqua Paola, a Debussy valse, and Liszt's Annes Pelerine, Volume I, Nos. 5 and 8.

The contest for the honor of appearing on the commencement program at the Studebaker Theater on June 21 was held in the school auditorium, June 5. The judges were Leo Sowerby, Arthur Grandquist, and Francis M. Arnold of the faculty. The pupils playing were Sarah Miller and Hadassah Delson, who gave the C major concerto of Beethoven; Marion Johnson, the Chopin F minor; Carol Rosenfeld, the Schumann A minor; La Verne Hanson, the MacDowell D minor, and Sonia Skalka the Liszt E flat. The contest was won by Hadassah Delson, Sonia Skalka, LaVerne Hanson. The commencement program of the dramatic department will be given on June 14, in the Playhouse. The members of the graduating class will give three one-act plays and one very short three-act play.

MUSICAL NEWS ITEMS

From the Nora Loraine Olin studio come the following announcements of pupils activities: At the closing banquet of the Elmhurst Woman's Club, Atha Rader gave a group of spring songs; May 28, a Bach program was presented by Viola Hansen, Alida Lovene, Dorothy Pederson, voice, and two vocal pupils who are also pianists, the Misses Garrett and Willlong, who played preludes, inventions and gigue. Genevieve Doran read a short sketch of the life of Bach and also sang Handel's O Sleep Why Dost Thou Leave Me and Come and Trip It. Marguerite Houy sang a Russian Lullaby, and those who took part in the earlier portion closed the program with modern songs. Miss Olin will teach through June and July and will present several pupils in recital.

JEANNETTE COX.

John A. Hoffmann's Activities

On May 25, John A. Hoffmann, voice teacher of the faculty of the Cincinnati Conservatory of Music, presented some of his students in a program of Russian music. According to one of the local papers: "The singers knew thoroughly what they were to do and sang with confidence and without nervousness. It was all good, serious work and reflected credit upon Mr. Hoffmann. Those who took part were: Anna Mutter, Grace McClurg, Helen Zigmund, Winona Montgomery, Margaret Baker, Jessie Karns, Mary Frances Henry, Ruth Draper, Tecla Richert, Ezra Hoffmann and Harry Nolte."

The Women's Chorus of the Madisonville Music Club gave its annual concert, under the direction of Alvin King, on May 26. The club was assisted by John A. Hoffmann, tenor, accompanied by Mrs. Thomie Prewett Williams.

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OPINIONS OF THE PRESS

Vladimir Dubinsky

Soloist for the Tarrytown Choral Club, Vladimir Dubinsky, cellist, aroused the critic of the *Tarrytown News* to write:

To say that the audience was held spellbound by the work of Vladimir Dubinsky would not begin to describe the way he carried his audience with him. Each time he appeared he was greeted with loud applause. At the end of each number there was a stillness as the audience attempted to bring itself back to the world of the real from that of the supernatural, of which he had given them a glimpse; then a storm of applause would follow. He received encore after encore. The unlimited power, the clearness of the tones and the utter perfection of each note were especially outstanding.

Jeannette Durno

When Jeannette Durno appeared in Columbia, S. C., The State, of April 6, said:

Jeannette Durno . . . displayed superb attainments as a distinguished artist before an audience that was most enthusiastic. Her talent for the piano is of rare excellence and beauty. In a program discreetly arranged, she evinced her versatility of interpretation, presenting the old classics, romantics and moderns with equal sincerity and command.

The genuine musicianship of this artist, her singing tone and beautiful legato, the clarity of her staccato, and the brilliant sonority of her forte are indeed most admirable. One true meaning of the Beethoven sonata is the soul stirring quality of the opening movement. The crispness and elegance of the Chopin Black Key étude and the graceful daintiness of Moszkowski's Jugglers were splendid specimens of the pianist's art and mastery of her instrument. A dazzling finale was her rendition of the difficult Campanella of Paganini-Liszt. In this taxing number Mme. Durno played with an abandon and play of color that stamped her as an artist of the first magnitude.

Louise Hunter

Louise Hunter, Metropolitan Opera Soprano, scored a fine success in Atlantic City in the Hadden Hall Series. The press commented as follows:

As a delightful contrast to the world-famous pianist with his white flowing hair, Louise Hunter was the picture of youth and idealism. Vivacious, dramatic, lyric, beautiful—were the adjectives that came to mind. Her voice was high, clear, and lyrically bird-like. The Little Shepherd's Song, by Watts, as sung by her, conjured up lines of pastoral poetry, and images of quaint scenes in an ideal Arcady; and yet there was dramatic power as well in Miss Hunter's presentations, particularly in Musetta's Waltz from *La Bohème*, by Puccini, and the aria Ah, For's é Lui, from *La Traviata*.—*Atlantic City Gazette-Review*.

Louise Hunter won unstinted praise for her efforts. Of supreme moment were her dramatic

numbers, which allowed full play for her powers of interpretation. *Les Filles de Cadiz*, by Delibes, and *Musetta's Waltz* from *La Bohème*, by Puccini, were particularly noteworthy.—*Atlantic City Press*.

Dorothy Greathouse

Critics are unanimous in their praise of Dorothy Greathouse's singing wherever she appears. A concert which the popular soprano gave at Purdue College at Lafayette (Ind.) brought her the following tribute:

Caro Nome, from the opera *Rigoletto*, was presented by Dorothy Greathouse in a manner that equalled the presentation of the stars of the famous opera companies of the country. Miss Greathouse's ability both as a lyric and coloratura soprano, the ease with which one could understand the words of the songs, the varying moods, from humor to tragedy, which she expressed, and her captivating stage manner were a few of the things that caused her great popularity with the audience.—The *Purdue Exponent*.

Frederic Dixon

The appended notice appeared in the *Seattle Daily Times* after Frederic Dixon's appearance in that city:

Frederick Dixon, a young artist who has come rapidly to the fore among American pianists, gave further proof of his fine capabilities in . . . a recital in which he was assisted by and shared honors with his gifted sister, Mrs. Russell F. Thrapp, soprano, of Seattle. Mr. Dixon was first

heard here a year ago and his appearance last night was a repetition of a former triumph. An audience that filled the church gave him an ovation and, if anything, he played even better than he did last year. . . . Of engaging personality, wholesomely American and sincere, Mr. Dixon enhances the interest in his program with illuminating comment on the compositions at hand and establishes an intimacy with his audience without sacrifice of dignity. He is devoid of exaggerated mannerism, and there is in his music a happy balance of poetic feeling and sound musicianship. In an unbuttoned program that sounded a modern note and featured MacDowell's *Sonata Eroica*, he achieved a lovely tone, and revealed technical proficiency of high order. His Chopin group won warm appreciation, as did also his closing group, including compositions by Ravel, Cyril Scott and Albeniz, and there were numerous encores, including two requested numbers, a Hungarian dance by MacDowell, and Rachmaninoff's C sharp minor prelude.

Barton Bachmann

Regarding Barton Bachmann, pianist, the *Daily Chronicle* of Caney, Kans., recently stated:

A superlative artist—one of those few souls who are complete master of a wonderful instrument; who can really play music as it is intended to be—so that it brings joy alike to both the critical and the appreciative. The management is certainly to be complimented, and those who heard Mr. Bachmann last night will be indebted for all time for an evening of sheer pleasure. The writer was amazed and thrilled and delighted with this performance, and counts it one of the biggest things he has ever heard in the realm of music.

Commencement at Ithaca Conservatory

The twenty-ninth annual commencement of the Ithaca Conservatory and Affiliated Schools held on May 25 marked the close of the most successful Senior Week ever held by this institution, the entire week's events resolving into a jubilee in celebration of the power granted recently by the State of New York whereby the Ithaca Conservatory and Affiliated Schools may grant degrees.

Diplomas were received by sixty-five students, many of whom will return to the school next year to take the collegiate subjects necessary to obtain a degree.

The commencement program included two choruses from the oratorio, *Hora Novissima*, under the direction of Bert Rogers Lyon, head of the vocal department; an address by President George C. Williams, and the presentation of diplomas and honor medals by W. Grant Egbert, musical director.

The graduating class represented all departments of the conservatory, including piano, voice, public school music, cello, violin, chautauqua and lyceum arts, Conway Band School, Williams School of Expression and Dramatic Art, and the Ithaca School of Physical Education.

Speaking on the subject Whither Goest Thou? Mr. Williams referred to the choice open to young men and women of the present day, and drew a telling contrast between those who are contributing unusual service to the country through unselfish use of their educational training, and the other type from which are recruited most of the radicals and even the criminal elements.

In presenting the diplomas Mr. Egbert recalled the founding and growth of the Conservatory, mentioning the fact that there were just two students in the first graduating class. He also offered the congratulations and best wishes of the institution to those who had completed their course of training.

The presentation of the honor medals was greeted by much applause for the recipients, Arnold Putman, who received the gold medal for voice, and who is also the honor student of the affiliated schools, receiving a special ovation. The list of medal winners is as follows: Piano—gold medal, Helen Novotny of Schenectady; silver medal, Miriam Thompson of Johnstown, Pa. Voice—gold medal, Arnold Putman of Duluth, Minn.; silver, Ailene Lawrence of

Marion, Ohio. Violin—gold medal for Karl Kuersteiner of La Grange, Ky.; silver, Ruth Scott of Springfield, Mo. Expression—gold medal, Lula Garnett of Decatur, Ala.; silver, Marion Waite of Akron, Ohio. Physical Education—gold medal, Angelyn Whittle of Columbus, Ga.; silver, Gertrude Witzler of Perrysburg, Ohio.

The Senior Week events which preceded commencement included the presentation of grand opera under the direction of Andreas Dippel, the annual exhibition by the School of Physical Education, Class Day and the annual senior outdoor sings, the commencement play, *The Goose Hangs High*, a recital by returning alumni, sorority and fraternity luncheons for alumni, the annual alumni banquet and the annual luncheon given by the faculty to the fathers and mothers of the graduates.

The following students received diplomas: Velma Viola Ruland, Mattituck, L. I., N. Y.; Charlotte Willis, Keeseville, N. Y.; Grace Stillwell, Ithaca, N. Y.; Mary Evans, Morris-town, Pa.; Thelma Roberts, Slatington, Pa.; Dorothy Diener, Hazleton, Pa.; Arnold Putman, Duluth, Minn.; Alice Kemerer, Carrollton, Ohio; Joseph Kelsall, Patton, Pa.; Marion Burchill, Frackville, Pa.; Helen Harris, Gloversville, N. Y.; Leola Bayer, Warren, Pa.; Marion Stocum, Sherburne, N. Y.; Margaret Smith, Burdett, N. Y.; Marion Burchill, Frackville, Pa.; Owen Hatch, Mount Union, Pa.; Ruth Flory, Bangor, Pa.; Rose Martone, Waterbury, Conn.; Margaret Owens, Philipsburg, Pa.; Margaret Hay, Rockwood, Pa.; Florence Allen, Gloversville, N. Y.; Dorothy Kerner, Ghent, N. Y.; Lillian VanTassel, DuBois, Pa.; Agnes Anthony, Ithaca; Margaret Morgan, Malone, N. Y.; Leila Babbitt, E. Hardwick, Vt.; Isabelle Magee, Charles-ton, W. Va.; Elizabeth Reardon, Schenectady, N. Y.; Lillian Koster, Seneca Falls, N. Y.; Mildred Truestals, Youngstown, N. Y.; H. Thomas Dager, Camden, N. Y.; Frances MacArthur, Ithaca; Berenice Morrell, Johnstown, N. Y.; Marion Chauncey, Valdosta, Ga.; Warren Scotchmer, Hammondsport, N. Y.; Edwin Erickson, Ithaca; Regina Bleil, Goshen, Pa.; Lester Angell, Hornell, N. Y.; Alma Sweet, Binghamton, N. Y.; Lynn Bogart, Binghamton, N. Y.; Eugenie Adamus, Ithaca; Dorothy Perry, Ithaca; Rean DeMartini, Lead, S. Dak.; Frances Williams, Oxford, N. C.; Bernice Ashburn, Gibbon, Nebr.; Grace Greiner, Brackenridge, N. Y.; Laone Kern, Worcester, N. Y.; Dorothy Walsh, Flushing, N. Y.; George Unkrich, Fairfield, Iowa; Carlton Brown, Fairhaven, N. Y.; Orville Beeler, Denver, Col.; Robert Smith, Gouverneur, N. Y.; George Howard, Reamstown, Pa.; Edwin Bave, Jr., Mt. Lakes, N. J.; Harry Bowman, Tarentum, Pa.; Sandy Smith, Wilson, N. C.; Lydia Albright, Pottstown, Pa.; Lois Foaster, E. Walpole, Mass.; Howard Forster, Canisteo, N. Y.; Cecilia Smith, Ridley Park, Pa.; Lula Garnett, Decatur, Ala.; Napoleon St. Francis, Chicopee Falls, Mass.; Kenneth Haasner, Odessa, N. Y.; Marion Lloyd, Wildwood, N. J.; Edward Murphy, Auburn, N. Y.

Dubinsky Pupils' Concert

A program of fourteen piano, violin, vocal and cello numbers made up the fourth pupils' concert at the Dubinsky Musical Arts Studios, June 7. Young, intermediate

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OPPORTUNITIES

JENNY LIND IN CARICATURE

(Continued from page 7)

title of *The Jenny Lind Mania* in Boston, as a Sequel to Barnum's *Parnassus*, by Asmodeus (Thaddeus W. Meigham), we discover Speculators in Jenny Lind Tickets, as They Appeared on the Steps of the Tremont House the Evening of the First Concert (Figure 13). This little drawing seems strangely alive and up to date in spite of its "classic" setting, and judging from the dilapidated and exhausted appearance of these much-maligned members of an unpopular business fraternity, we judge that on that night "business must have been good!"

Guild of Organists Convention June 16-18

The American Guild of Organists will hold its national convention in Chicago on June 16, 17 and 18, which will bring together organists from every part of the country. There will be discussions of the problems which confront the men who preside at the keyboard in church, and recitals will be given by some of the most noted organists in the United States. Among those to be heard are John Hermann Loud, of Boston; Arthur B. Jennings, Jr., of Pittsburgh; Clarence Eddy, dean of American organists; Eric Dela-



12.

THREE FRENCH CARICATURES, 1850. (SEE STORY ON PAGE 7.)

marter and Stanley Martin of Chicago, and Albert Riemenschneider of Cleveland.

The American Guild of Organists is an academic body chartered by the University of New York, which awards degrees to organists passing examinations in organ playing and musical knowledge. It is made up of about 2,500 of the leading organists in every part of the country, having chapters in many states. Headquarters are in New York. The Illinois chapter, which will be the host of the convention, is headed by Herbert E. Hyde as dean; he is superintendent of the Civic Music Association, and organist and choirmaster of St. Luke's Episcopal Church, Evanston. S. E. Gruenstein, organist and musical director of the First Presbyterian Church of Lake Forest, is chairman of the committee in charge of the convention.

Convention headquarters will be in Kimball Hall, where some of the recitals will be given on the large, new organ. Other recitals will be played at the Fourth Presbyterian Church, St. James' Episcopal, St. Luke's, Evanston, and Grace Episcopal Church, Oak Park. All these performances will be free to the public.

Margolis Pupil with Chamber Symphony Orchestra

Francesca Marni, artist-pupil of Samuel Margolis, was soloist with the Chamber Symphony Orchestra, Max Jacobs, conductor, on May 8. Her numbers were aria from Iphigenia, Gluck, and Hebrew melodies by Ravel, performed for the first time. Mme. Marni has studied with Mr. Margolis many years; she gave two New York recitals in Aeolian Hall last season.

Sorrentino-Bowers Nuptials

Announcement of the marriage of Umberto Sorrentino, operatic and concert tenor (now an American citizen), and Cary Moffitt Bowers, May 29, has been received. The couple will reside at Villa Sorrentino, Wading River, L. I.

Middle Rhenish Festival Fails to Reveal New Genius

TREVES.—As the first of the many music festivals in commemoration of the millennial anniversary of the "German Rhine," that of the ancient city of Trier (Treves) has presented an opportunity to note the growth of musical culture in that community which has since the war had the doubtful pleasure of occupation by colored troops. Heinrich Knapstein, its orchestral conductor, has at last secured sufficient support for a proper orchestra, and the festival, consisting of two classical and two modern concerts, attested both to its discipline and progressive spirit.

Aside from the Music for Seven String Instruments, by Rudi Stephan, the much-lamented young Rhenish composer fallen in the war, however, these modern concerts resulted in no revelations. The symphony by Heinrich Wunsch, as well as his orchestral songs for tenor, both of which were given the prize of the festival, reminding one of the malicious remark of Bülow: "Je preiser sie gekrönt werden, desto durerter fallen sie." Ewald Strässer, veteran Rhenish composer, contributed a Sinfonia Piccola that showed a painful lack of depth. Reger's monumental 100th Psalm closed this, like many another music festival of which one can say, at best, that "all's well that ends well." Knapstein was an excellent festival conductor. Max von Schillings was the adjudicator. H. U.

Silberta Plays for American Women's Association

Rhea Silberta has been filling a number of late season engagements recently, one of the most important being as soloist with the American Women's Association Glee Club at the Hotel Roosevelt, New York, on May 27. She played two groups, including Emerson Whithorne's *Pell Street* and her own fantaisie ballade.

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CINCINNATI ENQUIRER, MAY 8, 1925

